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DEVOTED TO MUSIC AND THE MUSIC TRADES

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HERR JOSEF STAUDIGL.

THE MUSICAL COURIER.

— A WEEKLY PAPER —

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past five years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti, Ivan E. Morawski, William Mason,
Semblich, Clara Morris, F. S. Gilmore,
Christine Nilsson, Mary Anderson, Neupert,
Scalchi, Sara Jewett, Hubert de Blanck,
Trebelli, Rose Coghan, Dr. Louis Maas,
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Anna de Bellocca, Kate Claxton, L. G. Gottschalk,
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Nordica, Fanny Davenport, S. B. Mills,
Josephine Yorke, Januschek, E. M. Bowman,
Emilie Ambre, Genevieve Ward, Otto Bendix,
Emma Thursby, May Fielding, W. H. Sherwood,
Teresa Carreno, Ellen Montejó, Stagno,
Kellogg, Clara L., Lilian Olcott, John McCullough,
Minnie Hauk, Louise Gage Courtney, Salvini,
Materna, Richard Wagner, John T. Raymond,
Albani, Theodore Thomas, Lester Wallack,
Annie Louise Cary, Dr. Damsch, McKee Rankin,
Emily Winant, Campanini, Boucicault,
Lena Little, Guadagnini, Osmund Tearle,
Chatterton-Bobber, Constantin Sternberg, Lawrence Barrett,
Mme. Fernandez, Dengremont, Rossi,
Lotta, Galassi, Stuart Robson,
Minnie Palmer, Hans Balatka, James Lewis,
Donald, Arbuckle, Edwin Booth,
Marie Louise Dotti, Liberti, Max Treumann,
Gustavine, Ferranti, C. A. Campa,
Fursch-Madi, Anton Rubinstein, Montegriffo,
Catherine Lewis, Del Puente, Mrs. Helen Ames,
Zellie de Lussan, Joseffy, Marie Litta,
Blanche Roosevelt, Hope Glenn, Hermann Winkelmann,
Sarah Bernhardt, Louis Blumenberg, Thomazetti,
Titus d'Ernesti, Frank Vander Stucken, William W. Gilchrist,
Mr. & Mrs. Geo. Henschel, Frederic Grant Gleason, Ferranti,
Charles M. Schmitz, Ferdinand von Hiller, Johannes Brahms,
Friedrich von Flotow, Robert Volkmann, Meyerbeer,
Franz Lachner, Julius Rietz, Moritz Moszkowski,
Heinrich Marschner, Max Heinrich, Anna Louise Tanner,
Frederick Lax, E. A. Lefebre, Filoso Green,
Nestore Calvano, Ovide Musin, Wilhelm Junk,
William Courtney, Anton Udvardi, Fannie Hirsch,
Josef Staudiel.

THE "Opera-Plot Sonnets," by Cupid Jones, which have been printed from week to week in THE MUSICAL COURIER, have now assumed a pamphlet form. Their success originally was so great that the editors of this paper decided upon this step. The little book will be found amusing and instructive and all opera-goers should secure copies. Typographically it is a gem. The price is ten cents and it can be found at all music stores and at the office of this journal.

MR. MAPLESON seems bound to make up for many deficiencies during his recent opera season by giving at the close of it at least some more respectable and interesting performances. As such must be classed the production of "Crispino," with Mme. Patti in the cast, on Friday last; the resurrection of Gounod's "Mirella," with Mlle. Nevada, on Saturday at the

matinee and the engagement of Mme. Fursch-Madi, who was highly successful on Monday night. Too bad that all these good things come so late in the season. However, better late than never!

THAT the public interest in a person so well and so peculiarly advertised as Mme. Morosini-Schelling-Hülkamp should not have ceased to exist is not remarkable, if the taste for notoriety and scandal in this country is taken into consideration. But that that lady should have been chosen as the soloist of the recent concert given by the Baltimore Press Club shows this organization to be unworthy of its name. Newspaper men are supposed to be gentlemen of education, who ought to be able to discern between true artists, such as were at their command, and a lady whose chief artistic merit consists in her elopement with a coachman.

THE London Musical World, in a recent issue just received, publishes the following card:

There is no foundation whatever for the rumor to which a good many journals have given currency, that on entering upon the fiftieth year of its existence—March, 1885—the Musical World will cease to appear. No such idea has been, or is likely to be, entertained by the publishers.

W. DUNCAN DAVISON & CO.

244 Regent street, December 6, 1884.

We are heartily glad of this refutation of a rumor which also had found its way into our columns, as the Musical World is not only the oldest, but also one of the best edited, most reliable and most interesting of our transatlantic contemporaries.

CONCERNING the question whether England is a musical nation or not, the English seem at last to wake up to some feeling of doubt. This lately found expression in a letter written by The Lute, an English contemporary, to Charles Gounod, asking the composer to give his ideas on the subject. This explains the following, which we clip from The Lute:

In answer to a query we addressed to him, M. Gounod sent us recently the following witty and characteristic letter, which we have his permission to publish, word for word. It will be seen that he leaves the question exactly where it stood before, but that is not the least clever part of the epistle:

NOVEMBRE, 1884.

MONSIEUR—Vous me demandez une réponse à cette question: "L'Angleterre est-elle, oui ou non, un peuple musical?"

Vous me mettez là dans une situation fort délicate; non pas tant vis-à-vis de l'Angleterre que vis-à-vis de la question en elle-même, et l'on convoque des assemblées parlementaires pour des discussions souvent moins intéressantes.

Il n'y a pas, selon moi, de peuple anti-musical. La Musique est un élément de la nature humaine.

Il y a des individus, insensibles ou réfractaires à la musique; ceux là sont des malades. On n'a pas encore créé d'hospitiaux pour soigner cela; il y en aura peut-être un jour; ce ne seraient pas les moins utiles!—mais d'ici là, l'humanité a bien d'autres chiens à fouetter, et bien d'autres formes de la barbarie à soigner. Le temps me manque pour traiter "in extenso" un sujet aussi intéressant.

En ce que me concerne, je n'ai qu'à me féliciter de l'accueil que l'Angleterre a fait à mes œuvres, et je sais qu'elle est fidèle à ses affections comme à ses haines.

Recevez, Monsieur, l'assurance de mes meilleurs sentiments.

C. GOUNOD.

Now, how much more manly would Gounod have acted had he, as everybody can read between his lines, straightforwardly acknowledged that the English are not a musical nation. We recently took occasion to point this out as far as their musical taste is concerned, when we mentioned their preference for Handel over Bach, and for Mendelssohn over every other composer. This might be supplemented with the fact of their enthusiastic admiration for so weak and drivelling a work as Gounod's "Redemption," of their knighting a musical rhinoceros like George Grove, and, last, of their addressing a question to Gounod, of all men, to find out whether they are musical or not. All of this, of course, is in bad taste, but bad taste alone would not stamp the English as an unmusical nation. If we maintain, as we do, that the English are not a musical nation, we do so on the grounds that a nation in order to be called musical must be musically productive. Now, it is an acknowledged fact that England so far has not produced a single great composer. She has given us good musicians, people who by force of application have learned how to write well in four or more parts, and who have become intimate with the fascinations of complex counterpoint. But men with truly great musical ideas or inspirations cannot be pointed out among the English, and to the question, "Where is their Beethoven, their Wagner, their Mozart, their Schumann, their Schubert, their Berlioz, their Verdi," not to mention any lesser lights, echo will invariably answer, "Where?" The only two exceptions which probably might have been used to prove the correctness of the rule that the English are musically non-productive, would have been Purcell, had

he not died at the age of thirty-seven and when in the midst of his labors, and Sullivan, had he not preferred to strive to become the English Offenbach, instead of the English Mendelssohn. Ireland adjoining has produced three of the best known composers of Great Britain, Wallace, Field and Balfe, but they can only by mistake be classed as English composers; and among the most promising of living writers in Great Britain is Mackenzie, who is a Scotchman by birth.

THE RACONTEUR.

I DROPPED in to watch the Scalchi-Abbey suit before Judge Ingraham last Thursday, and was greatly interested in observing the appearance of singers and the attendants on operatic life as displayed in court.

The gentleman whose card, according to Frederic R. Coudert, presents the announcement: "Lieutenant-Colonel J. H. Mapleson, Junior Carleton Club," makes an imposing appearance in the witness chair. He holds himself up with the air of a drum-major, plants his hands firmly on the top of a cane headed with gold, and dodges all the answers he can. Indeed, as a shrewd and alert witness the head of Her Majesty's Opera Company is a success.

Mr. Mapleson paid his compliments to Mr. Abbey, by saying he considered that gentleman not much of a success as an operatic manager. Then the gallant colonel raised his eyes to heaven and looked the embodiment of noble manhood.

By the bye, the lawyers are doing their best to ascertain the manager's residence, and a referee has been appointed to take testimony on that score.

The most interesting and picturesque person who appeared in the witness chair was Miss Clara Louise Kellogg. Before she took the stand, the fair butterfly seemed to be encased in a silk écu wrap, whereon roses and all beautiful flowers lay in an embroidered expanse of inviting vista. The fair and young soprano's head was distinguished by a blue velvet hat, with a band (fillet?) of white velvet, the whole surmounted with a blue bird, its tail-feathers pointing heavenward, its beak seeking a glance at the eyes of the singer.

When Miss Kellogg rose to take the witness chair, her external wrap was dropped gracefully from her shoulders, and displayed an under wrap of blue, fringed with white fur.

The dramatic effect of all this loveliness received a terrific shock, however, from the first question propounded to Miss Kellogg. It ran: "How long have you been a prima donna?"

The lady settled back, as if under a spell. Then she smiled a weakly smile. Then she raised her eyes and beautifully blushed. Then she replied, with an attempt at sang froid: "For several years." She was not pressed further.

In contrast with this, Signor Arditi responded that he had been a conductor for forty years.

Mme. Scalchi made a most excellent witness. Her boy's governess, Mlle. Treves, however, tried to be a witness while engaged as an interpreter, and she made an interesting announcement in declaring that Signor Vianesi had put on "Le Prophete" out of malice. Mme. Scalchi herself threw a little light upon the reign of happiness at the Metropolitan last year in saying her relations with Vianesi were "not very good." Mme. Scalchi, in marked contrast to Miss Kellogg, was plainly, though richly dressed. The fur trimmings of Count Lolli's overcoat were a striking feature of that gentleman's make-up.

I was greatly amused at Mr. Copleston's answer, by affidavit, to the question whether he knew anything about music. He seemed to think that it was a direct and sufficient reply for him to say that he had been a musical critic on the World for over five years. To those who read the alleged musical criticisms in that paper during that time, this response would assuredly convey the impression that Mr. Copleston intended to put in a most emphatic "No!" in answer to the inquiry.

The influence of a closed room, ten feet by fourteen, upon a jury was well shown in the verdict of the jurors. After four hours' deliberation they stood six to six, and Judge Ingraham, probably despairing of an agreement, at 6 P. M. on Friday ordered a sealed verdict, to be opened at 11 A. M. on Monday. As the jury, in case of a disagreement, had a sure prospect of passing three nights as well as days in that small room, the opposition to a verdict for the full amount claimed by Mme. Scalchi rapidly broke up, and at 10 P. M. an agreement was reached. The verdict when opened showed that Mme. Scalchi had obtained the full amount sought, \$1,441. So it is that she had her famous breakfast without any diminution of salary. So it was that the jury decided that a singer under contract must have a reasonable notice wherein to prepare to sing in an unexpected opera. There seems to be justice in this.

—A young lady, Miss Annie Schutte, indulged in some poor piano playing in public at Steinway Hall on last Friday evening. She has no idea of the use of pedals, of phrasing and of most other essential qualifications that go to make a pianist, and she ought to be advised to desist from further public mutilation of masterworks like the Bach "Toccata and Fugue" in D minor. The enjoyable features of this so-called "grand" concert were the playing of the Philharmonic Club and the singing of Mr. Max Heinrich, the popular baritone, and Miss Sara Barton, a lady who possesses an agreeable alto voice.

A Libretto Boy Speaks.

I love, just when the rag goes up
On Auber's "Masaniello,"
To whine "Librettos!" like a pup,
Or like a bison bellow.

My voice, by yelling, has grown strong,
And oft it is my hobby
To utter strains of fiendish song
While vending in the lobby.

'Tis sweet to jump about the aisles
Just like a year-old stallion,
And sell to girls with honied smiles
My text books in *Italion*.

I often make a sterling mash,
And could get nicely married,
Only I have to gain my hash,
And therefore I have tarried.

The ushers dread my piercing yell,
My Indian whoop satanic,
And frequently, when feeling well,
I raise a fearful panic.

Yes, often my iron lungs are heard
(I say this without flattery)
With startling ease from Ave. the Third,
Down to the city Battery.

And should I die and go to hell,
I'd gain the boss medallion
By crying: "Opera books to sell,
In English and Italian."

CUPID JONES.

The Principles of Expression in Pianoforte Playing.

PART I.—INTRODUCTION.

CHAPTER II.—ACCENTS IN GENERAL.

IT has been said with truth, "Upon accents the spirit of music depends, because without them there can be no expression." "Without them, there is no more melody in song than in the humming of a bee." Accents hold certainly a far more prominent place in pianoforte playing than is generally accorded to them, and it is to be regretted that they are not made the subject of more careful study.

Theorists mention a confusing variety of accents, most of which, though differing in name, are really identical, but they generally agree in classifying them into two kinds, viz., into regular and irregular.

Regular Accents:

Grammatical,
Measure,
Rhythmical,
Metrical,
Syntactic,
Synoptic,
Removed (verschobene),
Characteristic, &c.

Irregular Accents:

Rhetorical,
Æsthetic,
Emotional,
Descriptive,
D. clamatory,
Pathetic,
Oratorical, &c.

The character and function of each of these will be mentioned hereafter.

An entirely different meaning to the above modern accents have the old ecclesiastical ones, which depended on and were subject to the prosody of words and formed the only relief in the monotony of Gregorian chants. These, although out of place here, may yet be mentioned to give this enumeration greater completeness.

ACCENTUS ECCLESIASTICI.

This appellation was given to the different formulas for intoning the Epistles, Gospels, Collects, &c., of the Catholic Church service. The intoning, or chanting, was generally delivered in monotonous of equal duration, and the "Accentus" consisted of certain inflections at the end of a period, which period depended upon the character of the words, the quantity of syllables and upon interpunction.

J. G. Walther, in his "Musical Lexicon, Leipzig, 1732," distinguishes seven kinds:

The *Accentus* was, 1, *immutabilis*, when the last syllable of a word neither rose nor fell.

It was, 2, *medius*, when the last syllable fell a third.

It was, 3, *gravis*, when the last syllable fell a fourth.

It was, 4, *acutus*, when one or more syllables before the last one were intoned a third lower, but the last syllable returned to the principal tone.

It was, 5, *moleratus*, when one or more syllables before the last were intoned a second higher, while the last syllable returned to the principal tone.

It was, 6, *interrogatus*, when in phrases of interrogation the last syllable was intoned a second higher.

It was, 7, *finalis*, when the cantus at the end of a part descended gradually, during the last syllables, a fourth.

The general idea of classifying the before-mentioned accents (leaving the ecclesiastical ones totally aside) into regular and irregular is, that the former are prescribed by the laws of rhythm, and the latter, being dependent on the emotions, cannot be prescribed or indicated by any definite rules.

Theorists say that the irregular accents (emotional, æsthetic, rhetorical, or whatever name may be given to them) have their root in the mood of the performer, and that can neither be anticipated nor dictated. Moreover, lacking the appropriate musi-

cal indications for the emotions, a composer cannot indicate them, hence the performer ought to divine them and accent accordingly, although the accents are not indicated. But this is only avoiding a difficulty without trying to substitute a remedy for it. This may be sufficient for the artist or the master, but is quite inadequate for the majority of students and for teaching purposes. Did it never occur to the theorists that there need be no irregular accents at all!

What is the use of writing volumes on musical emotion, and then to be in the end obliged to confess that no rules can be laid down for its expression? Would it not be far better to leave the emotions alone and endeavor to regulate accentuation on a possible and intellectual basis?

Inasmuch, then, as a comprehensive and intellectual theory of accentuation does not as yet exist, most players are guided by instinct and feeling rather than by knowledge and reason. Hence accents are too often overlooked, misplaced or exaggerated, and the questions arise, *How, when, where, and why to give them.*

HOW TO GIVE ACCENTS.

The "how to accent," like everything in pianoforte playing, requires technic, intelligence and emotion, but is essentially a question of touch, because whatever intelligence and feeling suggests is transmitted through the touch.

As a question of touch, it is explainable only so far as touch itself is explainable, and touch can only be explained apart from its emotional elements. I may therefore state that the above question cannot be answered under its emotional aspect, but can be answered under its mechanical and intellectual aspects. Fortunately, and more particularly in pianoforte playing, technic and intelligence are the essential elements of accentuation and feeling, although the beautifying is not the absolutely necessary element.

I may further state that the inability of explaining the emotional part of "how to give accents" is the only thing unteachable in the entire subject of accents and accentuation and that all else connected with accents,

WHEN, WHERE AND WHY

to give them, can be reduced to a comprehensive system.

Returning, now, to the explainable part of our question, I approach the subject of touch in its special bearing upon accents.

The chief object of touch is to produce tone. Not that kind of tone which anyone can draw from a pianoforte by striking a key, but a tone perfect in all its requirements. These requirements are:

1. The purity and clearness of tone.

This belongs to the mechanical portion of touch, which is explained in the general technic of pianoforte playing.

2. The beauty and expressiveness of tone.

This belongs to the emotional position—the æsthetic, the indescribable.

3. The correctness of tone.

In respect to force (dynamical),
In respect to duration (rhythmical).

This belongs to the intellectual portion of touch. With this we have especially to do.

The purely mechanical portion of touch consists in a preparatory finger raising and the down stroke of the finger—the touch proper.

But this down stroke, or "anschlag," as the Germans call it, must not be taken literally, as though the key were to be struck; for, where expression is required, it should not be struck. Expression requires pressure—finger pressure. Touch without pressure can never produce either depth of tone or emphasis. Emphasis is pressure.

Through finger pressure arises what the Germans call "Die Tonbildung des Anschlags"—the tone formation of touch.

Through finger pressure the touch receives its proper degree of force, its duration, its expression.

An especial finger pressure, or stress upon a particular tone, produces the accent.

The (degree of) force of accent constitutes its *quality*; the duration its *quantity*.

Thus, quality is dynamical; quantity is rhythmical.

(To be continued.)

Herr Josef Staudigl.

THIS artist, whose portrait appears on the first page of this issue, was born in March of the year 1850, at Vienna, and was the youngest son of the celebrated singer of that name.

Although the boy very early gave evidence of great musical endowment, his parents saw fit, on account of his predilection for the natural sciences, more especially for physics and chemistry, to have him educated at Cloister Melk, a celebrated Benedictine abbey in Lower Austria, where Staudigl, the father, had also carried on his high-school studies. Staudigl the younger found a special patron in the art-loving and amiable priest of the order, professor and director of the aluminate, Herr Altmann Pichler, who took great delight in having the twelve-year old boy sing and play the piano. He already possessed a finely-developed alto voice of astounding compass and quality. When young Staudigl one day, to the astonishment of his teacher, sang compositions of his deceased father, which he accompanied himself at the piano, the liberal-minded monk embraced him with emotion, and from that time often made him sing solos at church.

After finishing his studies at the Academy of Vienna, Herr Staudigl first intended to devote his life to the natural sciences. The growing development of his voice, however, created in him the wish to follow in the laural-strewn path of his father. Immediately he began his studies at the Vienna Conservatory of Music with great earnestness, and soon gained front rank among

his colleagues. Not only the cultivation of his voice, but also piano and organ playing and the study of the theoretical part of music, were carried forward to such a high degree that the youth was able to take the first prize of the Vienna Conservatory from among 400 competitors. Then the attention of the music lovers and impresarios of that city was drawn upon the young man, and he received a first engagement to sing at the Philharmonic Society, under the direction of Dessoff. The most extraordinary success he met with at this concert, of course, led to other engagements of the young baritone, and he soon became known also outside of the limits of his native country. The art-loving Grand Duke of Baden, through his intendant, Herr von Puttitz, made Staudigl an offer for an engagement at the court-theatre of Karlsruhe. This was accepted and he made his debut as *Jacob*, in Méhul's "Joseph in Egypt." His first appearance there was crowned with success. The public was so carried away with the passion and art of the singer that they called this "a resurrection of the old Staudigl" and rewarded the son with the most liberal applause. Role now followed upon role and soon it became evident that here also was a born Wagner singer. The title role in the "Flying Dutchman," *Wotan* in the "Walküre," &c., were masterpieces of interpretation at his hands and through his fine baritone voice and clear and distinct pronunciation served to bring Wagner's master-works nearer to the understanding of the general public.

The Grand Duke of Baden, charmed likewise by the finesse of his rendering of Schubert's songs, made Herr Staudigl his court singer. Meanwhile, the singer, who had been a guest at other theatres, and thus had become known and appreciated in various cities, continued his studies diligently, so that he gradually became and is at present one of the best known and most popular concert and oratorio singers of Germany. This truly is a qualification of which operatic singers, as a rule, cannot boast. In every important city of Germany the name of this artist has repeatedly appeared on the concert programmes of music festivals. We must feel thankful to Dr. Damrosch, the excellent conductor and reviver of German opera in this country, that he has brought this excellent and modest artist to America. Of his successes Herr Staudigl, however, may be all the more proud as he has undertaken and carried through roles which in reality lie outside of his sphere. His *Leporello* in "Don Juan" was a capital performance, and this is a part which very few baritones would risk singing. The esteemed artist has just received by cable an offer of an engagement with the Imperial Opera at Vienna. We hope that our public before his departure will yet have a chance to hear Herr Staudigl also in some of the roles which have justly made him famous.

FOREIGN NOTES.

...Kaschmann has been engaged for the Liceo, Barcelona.

...The new conservatory, Strassburg, will be officially opened on the 5th of February next.

...Ponchielli's "I Lituani," under the title of "Aldona," has been successful at St. Petersburg.

...Maurice Strakosch has secured the tenor, Engel, for the Teatro Apolo, Rome, next season.

...Weber's opera, "Sylvana," will be performed at the Stadt Theatre, Hamburg, on New Year's Day.

...Gounod is said to be engaged on two new works; an operetta, "Teneo Lupum Auribus," and a ballet, "Tityre, Tu patulae."

...Charlotte Froom, who lately carried off a first prize at the Vienna Conservatory, is engaged at the Stadt Theatre, Mayence.

...The performances of Arrieta's opera, "San Franco de Sena," have been resumed at the Teatro Apolo, Madrid, with renewed success.

...Traugott Krämer, pensioned *Capellmeister* and musical adviser of the reigning Duke, died recently at Coburg in his sixty-sixth year.

...Marschner's "Hans Heiling," after a long absence from the repertory, has been revived at the Opera House, Frankfurt-on-the-Maine.

...Bianca Bianchi is fulfilling a successful engagement at the Grand-Ducal Theatre, Karlsruhe, where she first appeared on the lyric stage.

...Original works will be produced at the next Birmingham Festival by the following English composers: Messrs. MacKenzie, Prout, Stanford, Cowen, Bridge, and T. Anderton.

...Wagner's "Die Walküre," which is in active preparation at the Metropolitan Opera House, will also be performed in January at the Theatre Royal, Stuttgart, with Mme. Elzer as the heroine.

...The *Guide Musical*, published in Brussels, is one of the best and most reliable musical journals in existence. Arthur Pougin, the great critic, is their Paris correspondent, and the gentleman who takes charge of the "Ephemerides" column shows great musical erudition.

...Bellini's "Beatrice di Tenda" is to be revived at Venice. "Beatrice" does not rank with "Norma" and "Sonnambula," but nevertheless contains some lovely music. The late Frezzolini was very fond of this opera, and sang it constantly. Every tenor, professional or amateur, knows the famous aria "Come t'adoro," one of Bellini's suavest inspirations.

PERSONALS.

LUCCA'S ENGAGEMENTS.—After fulfilling her existing Russian engagements, Pauline Lucca will, it is said, sing at the Symphonic Concerts in Moscow and St. Petersburg.

BALFE'S WIDOW.—The Queen of England has been graciously pleased, upon the recommendation of the Premier, to grant a pension of £80 a year to the widow of Michael William Balfe, as a mark of recognition of the musical distinction of her late husband.

HONORS TO ASPIRANTS.—The Felix - Mendelssohn-Bartholdy Exhibition for composition has been awarded this year to Max Puchat, of Breslau, formerly student at the Royal Academic High School, Berlin, and that for practical musicians to Carl Grothe, a blind organist.

SANG ON A FULL STOMACH.—Gayarre, the Spanish tenor, was entertained lately at a grand banquet in Barcelona, and, in the course of the evening, sang a patriotic song.

JEROME HOPKINS INDIGNANT.—A number of taxpayers on December 3 requested the Board of Education to allow Mr. Jerome Hopkins one hour and a half's use of required school rooms for five days for volunteer singers from the schools to receive supplementary vocal training in music for the Pedestal Fund Concert. The petition was refused a reading by President Walker, notwithstanding that Mr. Crawford, a member of the Board, called for its reading. Mr. Hopkins feels indignant about the matter, and hopes that "some public-spirited member of the New York Board of Education will demand the reading and free discussion of the petition at the next meeting, if only for the sake of fairness and decency."

MR. MAPLESON'S RESIDENCE.—Stephen W. Brague was appointed referee last week by Judge Truax to determine the residence of James Henry Mapleson, the impresario. The order was made in a suit brought by John Wolf against Mr. Mapleson to recover the amount of a judgment which he obtained in an English court, and which has never been paid. An attachment was obtained against the impresario's property in this State upon the ground that he is a non-resident. The referee is to determine his residence.

A POSTPONEMENT.—Frl. Lilli Lehmann's star engagement at the Imperial Opera House, Vienna, has been postponed till the beginning of next season.

MARIE ROSE, M'GUCKIN AND WILSON.—Recently an unusual incident took place at the Royalty Theatre, Glasgow, where the Carl Rosa Opera Company are now performing. Mme. Marie Rose was singing in "Il Trovatore," when the tenor, Mr. Barton M'Guckin, was suddenly taken ill and unable to finish the opera. At this crisis it was feared that the audience would have to be dismissed; but a Mr. Wilson came forward and expressed himself ready to take Mr. M'Guckin's part and complete the opera. Mme. Marie Rose, upon being consulted, expressed herself willing to accept Mr. Wilson's offer. The opera then proceeded amidst the greatest excitement. Mr. Wilson acquitted himself admirably, and Mme. Marie Rose brought him before the curtain at the end of the opera to receive the most deafening applause. The physician in attendance states that Mr. M'Guckin is not dangerously ill.

GAYARRE AS Vasco di Gama.—Gayarre has scored a great success as Vasco di Gama in "L'Africaine" at Barcelona. Kaschmann was Nelusko, and Borghi-Mamo Selika.

LA URBAN'S SUCCESS.—La Urban has lately achieved her accustomed success in Pacini's best opera, "Saffo." The work has not been given in New York for many years. It was very popular here from 1850 to 1865, and when Gazzaniga sang the part of the heroine was well worth attention. The sextet in *Lucia* is cleverly imitated in "Saffo," and for that matter Donizetti's immortal page has inspired hundreds of Italian composers, but still remains unsurpassed. The best imitation is the finale of Act III., in Verdi's "Ernani."

TRIBUTES TO MR. BLUMENBERG'S PLAYING.—Mr. Louis Blumenberg, the excellent violoncellist, was the soloist at the Garland Concert, in Baltimore, Md., on last Thursday night. Regarding his playing the Baltimore *Sun* says:

The feature of the entertainment was the charming violoncello solos of Mr. Louis Blumenberg, the celebrated virtuoso, who was specially engaged for this concert. He played Servais' fantasia, "La Fille du Regiment," and Dunkler's "Danse Hollandaise," and gave also some encore pieces.

The Baltimore *Daily News* has the following:

Mr. Louis Blumenberg, the eminent violoncellist, rendered a fantasia, "La Fille du Regiment," and "Danse Hollandaise," in his usual brilliant style. In the execution of these numbers, as well as in his responses to the encores, Mr. Blumenberg displayed his usual extraordinary mastery of the instrument, and while executing the most brilliant and difficult passages with the ease of a master, he imparted to his playing the most exquisite shading and delicacy of feeling.

PRaise FOR FRANZ RUMMEL.—Mr. Franz Rummel, the great pianist, was the soloist at a recent instrumental Verein's concert at Aachen (Aix-la-Chapelle). He met with an unusually hearty reception, and the local papers, the *Aachener Zeitung* and the *Echo der Gegenwart*, speak of his performances in terms of most unmitigated praise.

—A. F. Christiani will give the first of a series of chamber music soirees at Elizabeth, N. J., on Saturday, the 27th inst. The programme will comprise a Haydn string quartet, Mendelssohn's G minor pianoforte concerto, and Schumann's piano quintet.

Mr. Penfield Misrepresented.

To the Editor of the Musical Courier:

DEAR SIR—A number of months ago I wrote a letter to the *Kunkel's Musical Review*, of St. Louis, on the subject of the Music Teachers' National Association. The editor, Mr. I. D. Foulon, A.M., L.L.B., did not publish the letter. This was, of course, all right. Who should manage his paper, if not he himself? But in the last number of the *Kunkel's Musical Review* appeared the following article, which suggests a few remarks:

We recently received a letter from Mr. Penfield, at present president of the Music Teachers' National Association, in which he promises that the association will hereafter be run so as not to be an advertising medium for the wares or persons of its members. We do not doubt the sincerity of Mr. Penfield, but we ask him, in all seriousness, where would be the present membership of the association if it were not for the opportunity for cheap advertising which its meetings afford its members? We fear he would find himself president of nothing. If we are mistaken (and we wish we may be) one thing the association will have to do, if it is to succeed, it will have to cut itself loose from the humbug "American College of Musicians," which it was attempted to organize out of its membership at the Cleveland meeting in July last and which we had occasion to vivisection in our August issue.

Mr. Penfield, president, &c., in his letter, which was not published, made no promises as to what the association would or would not do. The association has its future in its own hands and it would be impossible as well as impertinent for anyone, whether officer or private member, to stand sponsor for a body of musicians as numerous, as earnest and as well known as those who constitute the Music Teachers' National Association.

The substance of my letter was that a by-law adopted at the Cleveland meeting forbade the advertising, within the rooms occupied by the association, of private enterprises or publications and also the introduction of pupils by teachers to exhibit their methods. I also wrote in effect that the present officers were determined there should be no "ring" business at the next gathering in New York.

We have already promises of essays and recitals from the most prominent artists and instructors in the land. It is easy for anyone to say, "Oh, these speakers and players have free advertisement."

Possibly they have the benefit of an advertisement for which they do not pay some musical journal, but the chief benefit is to the association, which listens, learns and enjoys.

The Music Teachers' National Association has its own objects and aims which are clear, definite and comprehensible and not at all bound up in the success or non-success of the American College of Musicians, which it has inaugurated. But it seems the latter organization was "vivisectioned" in August last. *Mirabile dictu!* Poor American College of Musicians! Will not some one kindly go and inform it that the operation has taken place? Otherwise it might never find out, you know.

It is very easy to cavil at any institution or any enterprise, especially when one is desirous that it should prove a failure. The animus of the above and of previous articles, vivisection or otherwise, is so evident that we can spare further reference to them.

All earnest and educated musicians have been for long years fully convinced of the great importance of some such standards of real merit as those at which the American College of Musicians is aiming. They have seen charlatanism and brazen assurance continually usurp the proper position of merit and modesty. They have even heard these latter decried as "antiquated" and "fogyish." Then looking across the ocean they have seen in the Old World standards of ability and of qualification established and recognised as authority and their degrees sought after and respected. Then the opinion of the representative composers, performers and teachers of the United States was asked as to the desirableness and feasibility of such an enterprise in this country and the reply was nearly unanimous in favor of the project. At Cleveland this last summer, the college took tangible shape under the auspices of the Music Teachers' National Association. Its organization and officering were necessarily largely experimental, and, in fact, time and experience, with the correction of inevitable mistakes, will be requisite for its successful development, but its founders are thoroughly in earnest and confident of the moral support of the musical public. The American College of Musicians will welcome all candid criticism and advice and can well afford to pay no attention to articles of other tone.

S. N. PENFIELD,
President M. T. N. A.

—It was surprising that as many as forty-three people attended the Star Theatre on last Sunday night to hear the Hungarian Band; but that number waded through snow and sleet and dropped in at the Star. The soloist was Miss Helena Taylor, a contralto singer, whose selections were too good for the occasion. We would like to hear Miss Taylor under more favorable auspices than those of last Sunday.

—The performance of the "Messiah," under the direction of Professor Parkhurst, on Thursday night, was considered the most imposing event in Albany's musical history. A chorus of over 700 participated, while the solo parts were all taken by local artists. The audience numbered over 3,000. The attendance at the miscellaneous concert Friday evening was diminished by the extreme cold weather. Local papers give a large amount of space to the performance and accord the warmest praise to Professor Parkhurst.

HOME NEWS.

....The Cologne Men's Choral Association will give this month two concerts in Berlin.

—"Adonis" is going steadily forward to its two hundredth performance at the Bijou.

—"Prince Methusalem" is having a nightly repetition at the Casino. On Sunday night the usual concert was given.

—Mr. C. Wenham Smith announces two organ recitals to occur at Chickering Hall on the afternoons of December 29 and January 6.

—Miss Hattie Delaro, who is remembered here as one of the original cast of "The Princess Ida," is now a member of Mr. Nat Goodwin's company.

—Songs by Mlle. Vanoni and a new burlesque entitled "Vic's Coachman," in which Mr. Leon will disport himself, may be enjoyed at Koster & Bial's.

—"Gandolfo" and "An Adamless Eden" remain on the bill at the Comedy. A new burlesque, which, like these two, will be performed entirely by women, will soon be put in rehearsal.

—A concert of chamber music was given by the Standard Quartet Club, with the assistance of Miss Charlotte Walker, soprano, at Steck Hall, on Tuesday evening. Detailed criticism will follow next week.

—The Rensselaer County Musical Association, whose leading spirits are in Troy, will have a four days' convention at Hoosick Falls in February. Carl Zerrahn will be conductor and Mrs. Humphrey Allen of Boston, soprano, will assist.

—The announcements of the Thalia Theatre for the present week promise representations of the parody on "Tannhäuser," "Ein Gemachter Mann," "Der Bettelstudent," "Hasemann's Töchter," and for the first time, "Die Grosse Glocke." Performances by Mlle. Grigolatis are also heralded.

—Musical circles in Troy are excited over the forthcoming production of Handel's "Messiah," on December 23, by the Troy Choral Union, assisted by Theodore Thomas's orchestra, Emma Juch, Emily Winant, Theodore Toedt and Franz Remmert. The production of the same oratorio at Albany last week by local talent has added to the interest.

—"The Messiah" will be sung at Plymouth Church, in Brooklyn, on Tuesday evening, December 30, under the direction of Mr. Walter Damrosch. The solos will be rendered by Fräulein Brandt, Herr Staudigl, Mr. W. H. Stanley, and, Miss Medora Henson and a chorus of 300 voices and the orchestra of the New York Symphony Society are to take part in the performance.

—A concert for the benefit of St. Stephen's Church, took place at the Academy of Music Sunday evening. A programme of miscellaneous music was first interpreted by Mlle. Calvelli-Adorno, Signors Bassetti, Prueti and Cherubini. Mr. Carlos Hasselbrink, Mme. Sacconi, and Misses Blanche Barton and Henrietta Markstein, and, subsequently, Dubois's sacred cantata, "The Seven Last Words of Christ," was rendered, with the full choir of St. Stephen's Church.

—The following is the Christmas programme of the choir of St. Ann's Roman Catholic Church, East Twelfth street, Monsignor Thomas S. Preston, rector:

First Mass at 6 A. M.
Sung by the Young Ladies' Sunday School Choir.
"Adeste Fidelis" Mass.....Don Adolfo
Offertory, "Noel".....Gounod
Solo sung by Miss Maggie Grill.
March in B flat.....E. Selas
MASS AT 11.
Marche Religieuse.....Leonard Selby
"Adeste Fidelis," solo and quartet, arranged by.....Novello
Mass in C.....Beethoven
"Veni Creator Spiritus," by Woodman.....Bialla
Sermon.
Offertory, "Creator Alme," Siderum.....Gordigiani
Soprano solo and chorus.
Romanza, violin solo.....Wilhelmj
Marche au Flambeau.....Guilmant

The following artists compose the choir: Miss Henrietta Corradi, soprano; Miss Adelaide Foresman, contralto; Mr. Fred. Harvey, tenor; Mr. Carl Wolf, basso; Mr. Ferdinand Carri, violin, assisted by the volunteer chorus, under the direction of Mr. H. Bialla, organist.

—A grand complimentary concert, under the auspices of Mme. Murio-Celli was given at Steinway Hall on December 16, for the benefit of the Sisters of Notre Dame, of Fort Lee. Among those who assisted in the charity were Miss Engle, a soprano of no ordinary merit, who will one day make a great mark. She sang Ardit's "Fior de Margherita" with skill and finish, and also in "Una Notte in Venezia" with Miss Sara Barton, a very good contralto. Miss Hibbard also made quite a hit in Rhode's "Variations," and for an encore sang a waltz song, "O gondola gentil," by Mme. Murio. One of the features of the evening was the magnificent playing of Mme. Sacconi, the harpiste of the Mapleson Opera Company. Signor Prueti, also of the opera, sang the "Toreador" song with credit, and repeated his success in a new composition by Mme. Murio-Celli, "A Father's Tears," which he did admirably, as the work exactly suits his voice, and was a good selection. "A Father's Tears" is a beautiful song, and will become popular among the few good baritone songs that have recently been written. The other soloists, Mme. Buhlmeier, Sig. Spigaroli and Mr. Bunberg are to be commended for their more or less excellent execution. The concert was an artistic as well as a financial success.

THE OPERA SEASON.

At the Metropolitan.

"LE PROPHÈTE."

THE first production by the German Opera Company of Meyerbeer's "Le Prophète" occurred on last Wednesday night at the Metropolitan Opera House. There was a very numerous and appreciative audience. "Le Prophète" is the longest opera in the repertory of the Grand Opera House, Paris. In spite of its grandeur and beauty, it failed to make the same immediate hit there as "Robert le Diable" or "Les Huguenots" did, and was not ranked with these *chef-d'œuvres*. Critics found fault with the "Huguenots," at first comparing it unfavorably with "Robert," but it gradually advanced in popular esteem. "Le Prophète," however, never became really as popular as the above and "L'Africaine." Roger and Pauline Viardot have immortalized their names by the creation of the parts of *Fides* and *John of Leyden* (April 16, 1849). A great deal of good music was cut, during the rehearsals, by Meyerbeer, and still more was cut at last Wednesday's performance by Dr. Damrosch; but as the two first acts are over-long and not musically interesting throughout, we have no fault to find with this. What we wondered at, however, was that the doctor conducted the opera from a piano-score, and consequently failed to give a single entrance sign to any of the instruments, thereby making the general work of the orchestra unsteady and not quite satisfactory and depriving the singers of a good deal of the support which they derive from a concise accompaniment. Curiously enough, Dr. Damrosch also mistook many of the tempi in a most astonishing manner. While he entirely overhastened the greater part of the second act, he dragged the great cathedral scene, which, by the by, was gloriously mounted. This latter circumstance, combined with the general effectiveness of Meyerbeer's opera, must have misled the judgment of a good many people, for in Thursday's papers we read that "the performance was one of the best of the season," which in reality it was not. Mme. Schroeder-Hanfstaengl, as *Bertha*, indeed was perfectly superb, and her vocal organ, which gave forth a full and sustained high D, never was heard to better advantage. Herr Schott also, as *John of Leyden*, not only looked imposing, but sang with good taste and with sonorous voice, albeit he made his hero out to be a trifle too Wagnerian. Frl. Brandt, however, as *Fides*, which is acknowledged to be her best role, showed emphatic signs of overwork and repeatedly sang too sharp. This is to be regretted in the efforts of so conscientious and highly gifted a lady. The three Anabaptist preachers were perfectly horrible, especially the tenor, Herr Kemnitz, who, however, we understand, was not in a fit condition to sing, as he was said to be suffering from a bad cold.

"WILHELM TELL."

On Friday night "Wilhelm Tell" was again given, and received a charming representation. The cast was the same as on the previous production at the Metropolitan. The *Tell* of Herr Robinson is a piece of work deserving the closest and most critical attention. It is truly an artistic interpretation. Herr Robinson invests the character with the strongest human interest. The contrast between his burly defiance of *Gessler*, and his fatherly solicitude for and tenderness toward *Gemmy* affords one indication, besides others, of the admirable intelligence and artistic method of the singer. The *Mathilde* of Frau Hanfstaengl, the *Gemmy* of Fräulein Slach, the *Hedwig* of Fräulein Brandt and the *Gessler* of Herr Staudigl again contributed to such a presentation of Rossini's opera as must ever afford delight to the lover of artistic work. There was abundant applause for the singers.

On Saturday afternoon and Monday evening "Le Prophète" was repeated, both times before over-flowing houses, and with an improvement in the artistic result. This was more especially noticeable in the ensemble numbers and in the work of the orchestra, which on Monday night left little to be desired. Mlle. Brandt also was in better voice, and the opera elicited considerable and deserved enthusiasm.

To-night, "Tannhäuser" will be repeated with the same cast as heretofore. To-morrow night, "Le Prophète" will have another hearing, and for Friday night a repetition of "Don Juan" is announced.

At the Academy.

"LA FAVORITA."

On Wednesday night, December 17, "La Favorita" was given for the second time this season, with Vicini, De Anna, Cherubini and Mme. Steinbach in the cast. There was a very small audience present. De Anna achieved a success as the *King* and Mme. Steinbach was afflicted as usual with tremolo; Cherubini's voice shook like a jelly, and Vicini is the worst *Fernando* the stage has seen.

"CRISPINO E LA COMARE."

"Crispino e la Comare" was given on Friday evening before a large and enthusiastic audience. La Diva, in her favorite part of *Annetta*, sang as delightfully as ever and created a sensation by her matchless rendering of Ardit's famous waltz, "Il Bacio," which does not seem to grow old as the years go by. "Crispino" was always a favorite in New York, and it was produced here in 1864 by Mr. Max Maretzek with Miss Kellogg and the great basso buffo, Rovere, who was never surpassed in the part, not even by Zucchini. Rovere died during his stay here, and the popular baritone, Bellini, succeeded him in the part. The great

Ronconi also played the cobbler with much spirit, although he had but little voice left. "Crispino" has been sung now nearly thirty-five years (first performance February 28, 1850, Venice) and will probably always remain in the repertory of Italian opera when a good buffo can be secured, and certainly Signor Caracciolo does full justice to the part.

"MIRELLA."

On Saturday afternoon, the only novelty that Mr. Mapleson has so far vouchsafed us was given at the Academy of Music and drew quite a fair-sized audience. Gounod's opera, "Mirella," with Mlle. Nevada in the title-role, was the attraction. This opera was first performed in 1864 at the Théâtre Lyrique, in Paris, and the title part was then taken by the celebrated Mlle. Miolan-Carvalho, for whom it was also written and who likewise was the original *Juliet* in "Romeo and Juliet" and the original *Marguerite* in "Faust." The plot of "Mirella" is taken from Mistral's celebrated poem "Miréio," which is however scarcely suited for a good libretto. As far as the music is concerned, it is a rather weak rehashing of "Faust." The waltz in the last act, however, is one of Gounod's best numbers. He always had a preference for this work, although it was never a great success, but in reference to this he used to say that "a father always loves his crippled children best." How much he must love the "Redemption!"

In Saturday's performance of "Mirella," which was quite a satisfactory one, Mlle. Nevada shared the honors of the afternoon with Mme. Scalchi. The rest of the cast was fair.

"AIDA."

The chief attractive feature of the performance of Verdi's "Aida" at the Academy of Music on Monday night was Mme. Fursch-Madi, the celebrated dramatic soprano. In addition to excellent vocal method and scholarly delivery, this artiste is endowed with histrionic powers as rare as they are desirable on the operatic stage.

Mme. Scalchi's voice and method are not adapted to the demands of the role of *Amneris*, for which she was cast. *Rhadames* was acceptably sung by Cardinali, as was *Amonasro* by De Anna. "Semiramide" is announced for to-night as we go to press. "Mirella" for Friday night and the "Huguenots" for the Saturday nights are billed by Mapleson.

Concert of the Symphony Society.

THE second concert of the Symphony Society given under Dr. Damrosch's conductorship, at the Academy of Music on last Saturday night, was a success both in point of attendance and performance, and the same may be said about the public rehearsal on the previous afternoon.

What made the concert more than ordinarily interesting and diverting was the presence of two soloists, both excellent in their sphere. Mme. Schröder-Hanfstaengl, the great prima donna from the Metropolitan Opera House, contributed to the programme first, a very difficult, but less effective than classic aria in B flat, "Oh ich fühle es," from Spohr's "Faust." This she sang with all the art, grace and passion which we have so often before praised in this artiste. Also in the delivery of German *Lieder* she showed herself to be a singer of superior merits. Nicer and more musically expression and feeling than she gave to Schumann's "Mondnacht" and Rubinstein's "Es blinkt der Thau," and more charm than she lent to Schubert's "Horch, horch die Lerche" cannot well be imagined. She was, of course, enthusiastically applauded and thrice recalled, whereupon she added as an encore, accompanying herself at the piano, Mme. Viardot's arrangement of a Chopin waltz in B flat. The three songs were most exquisitely accompanied by Herr Carl Faelten, from Baltimore, who was the other soloist of the occasion. He played Beethoven's greatest pianoforte concerto in E flat, surmamed the "Emperor" concerto, and he gave it a most masterly rendering. He gave the work as it stands written, manly, straightforward and with the absence of all fuss or flimsiness. His technique is clear and evenly developed. His musical conception is broad and, if not over-warm, clear-headed and free from sentimentality. His touch and tone are good and strong, and so he had all the necessities to produce a good rendering of Beethoven's work, and, as we said before, he thoroughly succeeded. He was deservedly received by the public with acclamations, and earned a hearty double recall.

The orchestra, under Dr. Damrosch, gave a brilliant and highly satisfactory rendering of Mendelssohn's "Scotch" symphony, in A minor, and of Berlioz's "Carnival Romain" overture. The former is the most perfectly formed of Mendelssohn's works, and the latter, though very amusing, can adequately only be likened to that modern female invention, the "crazy quilt."

New York Trio Club Concert.

THE New York Trio Club gave their first chamber-music soirée at the concert hall of the Metropolitan Opera House on Tuesday evening, the 16th inst. This new concert hall, which holds about five hundred people, is very well suited for performances of chamber music, and was filled on the occasion in question with an intelligent and fashionable audience. The programme consisted entirely of works by Beethoven. Messrs. Bernardus Bockelman, H. Kayser and A. Hartdegen gave a fine and brilliant rendering of Beethoven's trio, op. 11, in B flat major, for piano, clarinet and violoncello. This is a very interesting though seldom heard work of the great master, and the slow movement in E flat is exceedingly beautiful. Mr. Bockelman brought out the beauties of the piano part with musicianly understanding, and his manipulation of the keyboard also shows a gain in

technique and in agreeableness of touch. Mr. Kayser pleased us very much in the playing of the clarinet part, his tone, however, from G upward, is not so agreeable as in the middle or lower part of his instrument. Mr. Hartdegen also deserves laudatory mention in regard to execution and phrasing. His wife, Mrs. A. B. Hartdegen, was very successful in the delivery of Beethoven's beautiful songs, "Ich liebe dich" and "Mälied," after which she responded to an encore demand with "Nur wer die Sehnsucht kennt," and later on gave three of the Scotch songs from op. 108. These were: a, "Could this ill world have been contrived;" b, "Faithful Johnnie;" c, "Oh, sweet were the hours."

The lady possesses a sweet and agreeable soprano voice, and sings with clear enunciation, and, for an American, with a remarkably good pronunciation of the German text. She was heartily applauded.

Beethoven's string trio in D, op. 8, entitled "Serenade," and the pianoforte quartet, op. 16, were also well rendered.

Concert by the Courtney Pupils.

THE excellent reputation borne by Mr. William

Courtney as a singing teacher always insures a large attendance at the concerts given by his pupils under his auspices. The first concert of his season of 1884-85 took place last Friday night at Chickering Hall. Part first consisted of a new "Messe Solenne," by Mr. Ferdinand Dulcken, a well-known resident musician, and part second consisted of the following programme:

1. Trio, "Vieni al Mar".....Gordigiani
Miss Mygatt, Miss Clapper and Mr. Fletcher.
2. Canzone, "Non e Ver".....Mattei
Miss Louise Engel.
3. Song, "Nazareth".....Gounod
Mr. E. Cholmley-Jones.
4. Recitative and Air, "O, Thou that Teltest".....Handel
Miss Ryan.
To conclude with
"The Fay's Frolic," a cantata for female voices.....Frans Abt
SOLOISTS:
Miss Annie Mooney, soprano, Miss Mathilde Muelienbach, contralto,
Miss Julia Tuthill, contralto.

Those who participated in the production of Dulcken's "Messe" were Miss Esther Butler, soprano; Mrs. L. F. Kennan, contralto; Mr. Charles H. Thompson, tenor; Dr. Carl E. Martin, bass; Miss Annie Rexstraw, soprano; Miss Lizzie Seymour, contralto; Mr. Edward G. Boys, tenor; Mr. Woolf D. Marks, bass.

The composition of Mr. Dulcken, which had been seen by us in manuscript, is a valuable acquisition to the class of musical literature to which it belongs. It proved to be a very effective work on its production on this occasion. Mr. Caryl Florio conducted with excellent taste. Mrs. Carl E. Martin played the piano accompaniments and Miss Kate S. Chittenden played the organ. The concert was a thorough success.

Miss Priestley's Concerts.

WITH the assistance of Mlle. de Lussan, Mme. Bulkeley Hills, Mr. Christian Fritsch and Mr. Harry Hilliard, Miss Sophia Priestley entertained a large audience at Chickering Hall last Wednesday evening. Miss Priestley demonstrated her ability as a piano teacher by presenting to the listeners six of her pupils, who played very well, especially Miss Mamie Connor and Miss Adele Pieris. Mlle. de Lussan sang an aria from Donizetti's "Linda," and also sang in a duet with Mme. Bulkeley Hills. The latter lady sang an aria by Gluck, "O! del mio dolce ardor." Mr. Hilliard sang "Ah! 'tis a Dream," and Mr. Fritsch sang a romanza from "Louisa Müller." The pupils played the pianoforte selections and Mr. Charles Pratt accompanied.

The Pedestal Fund Concerts.

THE triangular fight between the Local School Boards, the Board of Education and Mr. Jerome Hopkins, regarding the "Pedestal fund concerts," has been very amusing to New Yorkers of late. The most comical phase of it is the opposition of President S. A. Walker, who lately made the Board of Education refuse to allow the use of the children for the concerts after three concerts had already been given! Moreover, in spite of the old fogysm of the grand Board and its animosity, the Local Boards are as strongly in favor of Mr. Hopkins' enterprising scheme and are helping it all they can. The "Christmas-tide" at Steinway's on the 29th will present an unique programme and there will be a great deputation from our school dignitaries present.

—A. F. Wernecke, an excellent musician and teacher, who presided over the department of musical education at the Mount St. Vincent Young Ladies' School, died last Sunday.

—The programme for the Brooklyn Philharmonic Society's public rehearsal and concert on last Friday afternoon and Saturday evening comprised the two first parts of Bach's "Christmas" oratorio and Mozart's immortal "Requiem." The soloists were Misses Emma Juch and Emily Winant and Messrs. W. J. Winch and Myron W. Whitney. Lack of space forbids our going into details about the performance. Suffice it to say that under Theodore Thomas's masterly direction both chorus and orchestra did magnificently. There was quite a large audience present during the evening performance, while the attendance of the rehearsal was somewhat smaller than usual.

Von Bülow in Vienna.

AN AUTHENTIC ACCOUNT OF THE LAST BÜLOW "SCANDAL."

[SPECIAL CORRESPONDENCE OF THE MUSICAL COURIER.]

VIENNA, December 11, 1884.

HANS VON BÜLOW sat before a Bösendorfer grand, while the members of the Meiningen court-orchestra were playing the opening *tutti* to Brahms's D minor "Concerto." A few late-comers had entered the Musi Koerens-Saal and were tramping noisily toward their seats during the softest portion of the beautiful introduction, when the doughty little man at the piano turned wrathfully about, frowned fiercely, and hissed out his disapprobation of the unhallowed proceeding. He was on the verge of stopping the orchestra, when order was suddenly restored. Hans regained his natural equilibrium and did not have occasion to chastise other evil-doers during the remainder of the performance. He settled down to work. When he had finished his task the applause was deafening. He came out and bowed his gracefulness. At the second recall Bülow pointed to the orchestra, which had accompanied him without a conductor, as if to say: "The honor belongs to them." The applause continued. Bülow made pantomimic gestures to Herr Gutmann (his impresario) who sat in a private box near the stage, and finally shouted: "Der Brahms soll kommen." Brahms, however, could not, or would not, be found. Bülow then turned to the audience, and said: "Herr Brahms wird hernach die ehre haben euch zu bedanken"—"Herr Brahms will have the honor to acknowledge your kindness later in the evening." Another recall. This time Bülow led out his concertmeister—it was plainly to be seen that he was not going to accept the honors for himself. In fact, this was a little attention that he bestowed upon the concertmeister quite frequently during the series of concerts to which we have been treated by the Meiningen orchestra. In these concerts Hans von Bülow was revealed to us as one of the indisputably greatest conductors of our time, but in the incidents I have just mentioned he betrayed traits of character that must have won for him the esteem of his foes. All honor to Hans von Bülow, the devoted disciple of his art, the unselfish man, the staunch friend of merit and the bitter enemy of incompetency. The programmes of this remarkable series of concerts were as follows:

First concert, November 20.—Beethoven programme—1. Overture to "Coriolanus"; 2. Symphony No. 1; 3. Rondino in E flat for two oboes, two horns, two bassoons, two clarinettes (composed in Bonn, 1792); 4. Grand fugue for string quartet, op. 133—executed by the entire string orchestra; 5. Overture to "Egmont"; 6. Symphony No. 5.

Second concert, November 25.—1. Overture to Genast's drama, "Bernhard von Weimar," Raff; 2. Concerto in D minor for piano, Johannes Brahms (piano, Dr. Hans von Bülow); 3. Overture to "Der Freischütz"; 4. Third symphony, F major, Brahms (under the personal direction of the composer); 5. (a) Overture to "Leonora," No. 1; (b) Overture to "Leonora," No. 3.

Third concert (prospective), December 2.—1. Overture to Byron's "Corsair," Berlioz; 2. Second concerto, Brahms (piano, Dr. Johannes Brahms); 3. "Eine Faust Overture," Wagner; 4. Variations for orchestra, on a theme of Haydn's (Choral, St. Anthony), Brahms; 5. Eighth symphony, Beethoven.

Two of these concerts have already taken place, and an extra piano recital is announced for this afternoon.

The want of space forbids of my going into details in regard to the work of the Meiningen orchestra, and I must content myself with barely alluding to the wonderful results Bülow has achieved in point of accuracy and finish, and the many novel effects he produced.

Among the latter I might specify his capricious but delightfully naive interpretation of the introduction to the finale of Beethoven's Fifth Symphony, and a startling *crescendo* and climax in the same movement. Bülow brings out a great many nuances that are overlooked by other conductors. However, it is possible that he goes a step too far in this direction. I am quite sure he did so in changing the beautiful cantabile of the second theme, in the first movement of this symphony, to a series of disconnected little phrases. Bülow also has the habit of frequently adding *ritardando*, when *crescendo* is written. But these are simply questions of interpretation, and Bülow gave us his own conception. At the Hofopertheater the revival of Gluck's "Iphigenia auf Tauris," on the 19th inst., was a noteworthy occasion. A Wagner "Cycclus" is now in progress; disciples of the music-of-the-future will be given an opportunity of hearing most of the Wagner music-dramas, from "Rienzi" to "Der Ring des Nibelungen." Materna appears for the last time, prior to her departure for America, in the "Götterdämmerung," on December 19. Wagner's children are here, attending the performances.

The Heckmann Quartet, from Cologne on the Rhine, entered Vienna like a lamb and made its exit like a lion. Since the Florentine Quartet no such quartet playing has been heard here. Hanslick gives it as his opinion that they even outvalued the famous quartet. Robert Heckmann the leader, is a virtuoso of the first order, whose enthusiasm has not been stunted during the laborious process of acquiring technical proficiency. His confreres are likewise fine artists and equally enthusiastic, and thus it comes that there is something wonderfully inspiring in their performance, while, at the same time, there is not wanting that beautiful finish that only constant playing together can bring about. In the audience at the third concert (November 24) I noticed men

like Brahms, Hanslick, Pohl, Leschetizky, Nawratil, Popper, Epstein, Door, who listened to the phenomenal performance in wrapt attention and applauded at the end of each number with all the vigor of youthful enthusiasts. * * *

December 4.

The Bülow concerts have not passed off without an incidental Bülow "scandal," the particulars of which are about as follows: Herr Speidel, the critic of the *Fremden-blatt*, had presumed to "sit down" most emphatically on the great Hans and the Meiningers; and more especially had the audacity to find fault with Bülow's interpretation of the "Egmont" overture, and thereby he touched Hans on a tender spot—an awfully tender spot. At the next concert after Bülow had finished the playing of Schubert's "Wander Fantasie," and after he had reappeared on the stage the third or fourth time in response to enthusiastic recalls, he finally motioned to the audience for silence, and delivered the following speech: "Ladies and gentlemen—How can I thank you for your boundless generosity? Your kindness deserves some acknowledgement on my part. As a stranger, I of course read the *Fremden-blatt* (drawing a copy of the paper from his pocket) and from this great Beethoven authority (with ludicrous irony) I learn that in a recent performance of the 'Egmont' overture I sinned against the spirit of the composer. Now, in order not to evoke again the consideration which we have thus received as strangers, with utter disregard to the feelings of the *Fremden-blatt*, will you kindly allow me, ladies and gentlemen, to substitute the 'Academische' overture of your favorite Brahms for Beethoven's 'Egmont,' the next number on the programme."

Immediately there arose a tumult in the audience. Cries resounded of, "Nein, nicht Brahms"—"Beethoven we want"—"Egmont!" "Egmont!" Bülow took this for a demonstration against his idol Brahms, and replied sarcastically: "In the year 1810 it is possible that an overture of Weigl's would have been demanded in Vienna." Rough on the public! Nobody, however, seemed to understand this insinuation that in the year 1884, in Vienna, Beethoven occupied the place of a Weigl, and the *true* Beethoven was Brahms (in Bülow's "eye"). The cries of "Egmont!" "Egmont!" continued wilder than ever, and finally "Egmont" was given with the same brilliancy as at the first concert. This concluded the programme, but the applause was so great that Bülow returned to bow his acknowledgements again and again, and finally delivered another little speech. "Ladies and gentlemen, I see you are determined to have the Brahms 'Overture' also, but that you must not expect of my musicians who gave a concert at Graz but yesterday afternoon, and who are very tired." Exit Hans, in his furs, and quiet at last. Bülow made many excellent "points" in his interpretations. Did he make one in the episode I have related? Hans, Hans, you're a very great, a very vain, and a very silly man! H. W.

Music in Boston.

BOSTON, December 21.

THE tenth concert of the Boston Symphony Orchestra was given last evening with the following programme:

Overture, "Egmont".....Beethoven
Adagio from violin concerto No. 2 in D minor, op. 44 (first time).....Bruch
"Fantasia Norvegienne" in A (first time).....E. Lalo
Ballet music "La Vigne".....Rubinstein
a. Pas de dégradation de Vins.
b. Vins d'Italie.
c. Vins de Hongrie (first time).
Symphony in A minor, No. 3, op. 56.....Mendelssohn
Soloist, Mr. M. Loeffler.

The Beethoven overture was finely rendered from the first note to the last, and was one of the best achievements of the orchestra this season. The tempi were well chosen, and the grand finale came out wonderfully well. In Mr. Loeffler we made the acquaintance of a thorough artist. His playing is distinguished by a noble tone, pure intonation, and careful phrasing. He belongs to the so-called French school of violin-playing. This is the third solo violinist we have thus far heard from the ranks of the orchestra, and there are some more yet. Surely few orchestras can boast of so many fine soloists among their first violins as the Boston Orchestra. The adagio of Bruch is good music, and contains a number of interesting passages. One theme reminds one very much of the last movement of his G minor concerto, and another theme is almost identical with the "Riesen Motive" from the "Rheingold" of Wagner. Lalo's "Fantasia" was much relished by the audience. It is written in the Scandinavian character, and contains some quaint melodies, interestingly scored and cleverly put together.

Mr. Loeffler was heartily applauded and repeatedly recalled. It was rather unfortunate for the Rubinstein ballet music that it came immediately after the Lalo number, not that there was any similarity in the compositions but because of their being both written in simple dance form, whereby a certain repetition of the same effects necessarily produced monotony after a while. It was a good opportunity for the thinking musician to notice how small the scope is, if one goes outside of the sonata form, and how impossible it is to build up any large movement without it. Aside from this, however, the Rubinstein numbers were neither as original in invention nor as finely scored as the Lalo "Fantasia." The Mendelssohn symphony was taken rather faster than I have been accustomed to hear it in Leipzig, where the tempi were, of course, handed down from Mendelssohn himself, but it was excellently played all the same by the orchestra and evidently delighted the audience present. To-night the Händel and Haydn Society will give the "Messiah" under Carl Zerrahn, of which performance I will speak in my next letter.

LOUIS MAAS.

Music in Chicago.

CHICAGO, December 17.

THE Mozart Club (male voices) gave last evening their first concert of the present season, before a very good audience, at Central Music Hall. The membership is considerably larger this season than last, and the singing was in no way inferior to former efforts of the society. The Chicago Ladies' Quartet and Baron De Vay, assisted at the entertainment, giving their respective numbers in a very acceptable manner. Though not a great player De Vay is quite an enjoyable one.

The Chicago Musical College gave one of their entertainments at the First M. E. Church the same evening. The audience was one which completely filled the auditorium, and the performance was as a whole very good.

The Apollo concert last week brought us Mendelssohn's "Hymn of Praise" and Rossini's "Stabat Mater." It would be a pleasure to make the acquaintance of some of the newer works which have met with success in Europe, instead of being confined to such as have been frequently heard here, however excellent, and the two above mentioned have been given quite a number of times in Chicago within the past year or two. Mackenzie's cantata "The Bride" was promised last season, but not presented; and of the works announced for this year only the two prize songs are new, and those are a comparatively insignificant feature. It would seem that at least one new and large work for solos, chorus and orchestra ought to be presented each year if the club would maintain its position. If nothing new is to be attempted, it had better follow the example of the Beethoven Society, and perish.

Mr. Liebling's second concert was, like the first, a great success, and attracted a large audience of music lovers. The work of presenting choice chamber-music, comparatively at least unknown to the general public, is one that cannot be too highly commended, and I am pleased to see that Mr. Liebling's endeavors in this direction are meeting with the success and appreciation which they so richly deserve.

Rafael Joseffy gave a concert at Central Music Hall last Friday evening and a matinee performance Saturday afternoon before a very appreciative audience. He was frequently encoored, and his work showed no deterioration as compared with that of former appearances here—if possible, a gain in some technical points. If some pianists who have been heard here exceed him in intellectual grasp and grandeur of conception, it is certain that none can do so in delicacy and finish, qualities which his programmes were calculated to display to the best advantage.

A new organ has been constructed for and placed in the residence of Mr. C. D. Irwin, of this city, by G. S. Hutchins, of Boston. It is the largest instrument in any private residence in the West. It has two manuals and pedal, with nine stops in the great, ten in the swell, three in the pedal, four couplers, six mechanical accessories and eleven composition pedals. The total number of pipes is 1,249, but so carefully have these been voiced and balanced that the full organ is not in the least overpowering, though brilliancy of effect is not wanting. In fact, the full organ has all the necessary quality of grandeur without the excessive noise which would be expected. The string tones are particularly charming. I was quite astonished at the effect produced. The instrument was constructed in accordance with Mr. Irwin's own ideas and under his frequent personal supervision, and is altogether the most satisfactory private instrument of the kind that I have seen. The case is of mahogany very handsomely carved and polished. The music-room is twenty-eight feet long, fifteen wide and twelve and one-half high, connected by large doorways with hall and library, in both of which the effect of the instrument is highly satisfactory to the listener, not even the most delicate tone being impaired in transit. To admit of so large an organ being placed in the music-room, a portion has been constructed below the level of the floor, as well as in an organ chamber adjoining, so that the instrument does not project as far as would naturally be inferred from its size. I subjoin a list of the speaking stops:

GREAT ORGAN.

1. Open diapason.
2. Viola di gamba.
3. Melodia.
4. Dulciana.
5. Flute d'Amour.

6. Octave.
7. Twelfth.
8. Fifteenth.
9. Clarinet.

SWELL ORGAN.

10. Lieblich Gedeckt, treble.
11. Open diapason (lowest 12 wood, stopped).
12. Stopped diapason.
13. Viola.

14. Flöte.
15. Quintadena.
16. Flute harmonique.
17. Viola.
18. Flautina.
19. Oboe.

PEDAL ORGAN.

20. Bourdon, large scale.
21. Gedeckt.
22. Violoncello.

Mr. Irwin is to be congratulated upon the possession of so fine an instrument, and one upon which almost any of the modern organ compositions can be adequately represented.

FREDERIC GRANT GLEASON.

Orange Correspondence.

MUSIC HALL, ORANGE, N. J., December 20.

THE second of the series of symphony concerts given under the leadership of Theodore Thomas took place on Thursday evening before a large and appreciative audience. Schumann's D minor symphony was received by hearty applause from the audience. Wagner's "Ride of the Valkyries" was marvelously executed by the skillful artists. The soloist on this occasion was Mr. William J. Winch, this being his first appearance in Orange. Mr. Winch has a smooth and powerful voice and he sings with much feeling and expression.

The Yale Glee Club will give one of their fine concerts here on

January 2. The Orange Mendelssohn Union will present Händel's oratorio "The Messiah" on December 29, assisted by the following distinguished soloists: Miss Emma Juch, soprano; Mrs. Belle Cole, contralto; Mr. W. Dennison, tenor; Mr. A. E. Stoddard, basso.

In the churches, especially the Episcopal churches, the usual musical arrangements are being perfected. Mr. C. Wenham Smith, organist of St. Patrick's Cathedral, Newark, gave an organ recital in the Valley Congregational Church last Saturday evening, assisted by Mr. Charles G. Ritchie, a good audience being present.

OCCASIONALLY.

Reinhardt Richter.

ONE of the best of our resident musicians, Reinhardt Richter, the violinist and concert-master of the Metropolitan Opera House and leader of the New York Trio Club, died, after a short illness, on Sunday morning, at 7:30, at his residence, No. 101 Clinton place. The deceased was forty-three years old, and has been in this country only four years. He was born at Berlin, and studied at the Hochschule, where he gained such efficiency and renown that the Emperor of Germany presented him with a fine violin. Johann Strauss later engaged Richter as concert-master for St. Petersburg, where he was afterward engaged as first violinist at the Imperial Opera House and lived for seventeen years. His forte, however, was quartet playing, and he actually knew everything appertaining to the literature of chamber music. He dies leaving a widow with four children and many friends, who sincerely mourn his early demise. The funeral takes place this morning at 10 o'clock from his residence. *Requiescat in pace!*

—The Oratorio Society, of New York, will give "The Messiah," at the Academy of Music, on Friday afternoon and Saturday evening of this week. The performance promises to be an interesting one, the list of soloists engaged for the occasion including the names of Frau Schroeder-Hanfstaengl, Miss Winant, Herr Staudigl and Mr. Toedt.

Musical Items.

—The excellent picture of Herr Staudigl which graces our title page this week was made after a splendid photograph from the atelier of the artist-photographer, William Kurtz.

—The musical and social event of the present season at Vincennes, Ind., was the grand concert given on December 9, at the opening of the magnificent church edifice erected by the First Presbyterian congregation of that city. Lovers of music were more than gratified at the creditable showing on the part of the local talent, and also rightfully appreciated the fine singing by some of Cincinnati's best vocalists. One of the special features of the concert was the new pipe-organ built and placed in position by Mr. Carl Barchoff, of Salem, Ohio, at the cost of \$5,000. Miss Dodge, of Evansville, the finest lady organist in the State, assisted by Prof. H. S. Woodruff, of Cincinnati, and Professor Barchoff produced quite an impression by their performance on the instrument, fully and artistically displaying its commendable features.

—Our publication of the introductory chapter of Mr. A. F. Christian's valuable and interesting work on pianoforte playing, which we concluded in our last number, has met with such general approval, and has so aroused the interest of our readers, that it affords us much pleasure to be able to give them one more chapter. In reply to numerous inquiries, we wish to say that those desiring to subscribe to the work may either notify us of their intention, or address the following lines to Mr. A. F. Christian, Steinway Hall, New York:

SIR—You may enter my name on the list of subscribers for — copies of your book, "The Principles of Musical Expression," at \$2.50 per copy, which I agree to pay on delivery.

Name,
P. O. address,

—The Nyack Chorus Society, under Prof. Wilson's direction, gave an interesting concert at that beautiful spot on the Hudson recently. The programme consisted of Edward I. Darling's 130th Psalm, two selections from Costa's "Eli" and the "St. Cecilia" Mass by Gounod. Of these the work of the young American composer, Mr. Darling, was undoubtedly the most interesting, as it showed some freshness of ideas and novel harmonies, while the Costa numbers

vince old fogysm *ad nauseam*, and the Gounod Mass, although very pretty in parts, is just as much a failure as a sacred work as is his "Redemption." If Mr. Darling continues to develop in musicianship, he will one of these days become a great composer, as he is certainly gifted with fine inventive talent.

—Various churches will add to their Christmas Day ceremonies interesting musical programmes. Among those which are announced are the following:

ST. AMBROSE CHURCH.—Prince and Thompson streets.—Music at high celebration: Processional, Hymn No. 17; Introit, Psalm No. 8, Gregorian; "Kyrie," "Credo," "Sanctus," "Benedictus," "Agnus Dei," "Gloria in Excelsis," W. H. Monk; sequence, Hymn No. 19; Recessional, Hymn No. 24.

CHURCH OF THE INCARNATION.—Madison avenue and Thirty-eighth street.—Mme. Christine Dossert, soprano; Miss Alma Dell Martin, alto; Mr. A. D. Woodruff, tenor; Mr. W. H. Beckett, basso; Miss M. A. Lowell, organist. At morning prayer at 11 A. M., programme: Prelude, pastorale in F, Bach; carol, "Christmas Day" (unaccompanied), Sullivan; "Veniti and Gloria," chant in A flat, Bishop Turton; "Te Deum" and "Benedictus," in F, No. 2, Gilchrist; Introit Anthem, "Drop down ye heavens," Barnby; "Gloria Tibi," Gounod; Hymn No. 13, Handel; Offertory Anthem, "Oh, sing to God" (female voices), Gounod. Communion: "Trisagion and Sanctus," in D, Attwood; Hymn No. 25, Reading; "Gloria in Excelsis," old chant; Postlude, "Allegro Vivace" (sonata in D major), Guilmant.

ST. LEO'S CHURCH.—East Twenty-eighth street.—Music at high mass, 11 A. M.: Prelude, string orchestra and organ; "Messe Solennelle," for solo, chorus, orchestra and organ, Rossini; "Veni Creator," Mendelssohn; "Adeste Fideles," Novello; Offertory, string orchestra and organ, Da Beriot; "Grand Marche," Saint-Saëns. At Vespers, 8 P. M.—Preludes Nos. 1 and 2, Guilmant; "Domine and Dixei," Walter and Barnby; "Jesu Redemptor," Mozart; "Magnificat" (new), Carl Walter; "O Salutaris, Magnus," "Tantum Ergo," Schubert; Interludes to the Psalms, Postlude.

CHURCH OF THE HOLY SPIRIT.—Madison avenue and Sixty-sixth street.—11 A. M.: Miss Charlotte Walker, soprano; Miss Mary Werneck, contralto; Herr Jacob Grafe, tenor; Herr Max Heinrich, basso; Miss Elizabeth Sloman, harpiste; Mrs. H. W. Taylor, organist. Opening anthem, "And there were shepherds," Millard; "Venite Exultemus Domino," Millard; "Gloria Patri," No. 1, Gilbert; "Gloria Patri," No. 2, Berge; "Gloria Patri," No. 3, Hattersley; "Te Deum Laudamus" (festival), Knopfel; "Jubilante Deo," Lloyd; Christmas anthem, "Shout the glad tidings," George William Warren; Responses to the Commandments, Mendelssohn; "Gloria Tibi," Wiske; Hymn, "Hark! the Herald Angels Sing," Mora; Offertory, "King all Glorious," Barnby; "Trisagion," Camidge; Hymn, No. 207, Goudimel; "Gloria in Excelsis Deo," old melody.

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Steinway Hall, New York.

C. S. STONE,

— MANUFACTURER OF —

First-Class Square and Upright

PIANO CASES,
Erving, Mass.

THE MUSIC TRADE.

ADVERTISEMENTS.

Our readers in answering Advertisements, will confer a favor on us by mentioning THE MUSICAL COURIER.

MERRY CHRISTMAS.

WE begin in this issue the first of a series of letters from New Orleans on the subject of the Exposition. Every important phase of the Exposition, referring to matters of interest to the music trade will be carefully reported by our correspondent.

THE END.

MR. LUTHER G. BILLINGS is the receiver of the Daniel F. Beatty Organ and Piano Company, the successors of Daniel F. Beatty, of Washington, N. J. Mr. Billings was appointed at the instance of the stockholders and directors who are anxious to close up the business as soon as practicable.

THE MUSICAL COURIER over two months ago predicted that the company could not continue to do anything else but a losing business. In our issue of October 22 we said:

The Beatty Company.

Ever since Mr. I. W. England, president of the Beatty Organ and Piano Company, assumed charge, he has endeavored to satisfy all the creditors of the concern, and especially those who had sent their money for organs or pianos, and did not receive the instruments in return. The claims of this class were much larger than was originally expected, and as a matter of fact, the stockholders had to be assessed in order to enable the company to continue.

We think that the gentlemen who purchased the Beatty concern made a radical blunder in the estimate they placed upon the value of the Beatty trade-mark. Upon this depended the new trade which was to act like new blood in a weak body, and the trade that was anticipated does not come. It should have been remembered that Daniel F. Beatty only secured his trade by artificial and illegitimate means. His organ business was altogether distinct and different from any other; in fact, it should not have been viewed as an organ business, but simply as an advertising scheme to secure money. It was worse than the "sawdust" or "gold-brick" schemes, because parties who send money to the men who advertised these schemes, actually received something—be it sawdust—in return, while the men and women who sent their cash to Beatty received absolutely nothing.

A trade-mark based upon a foundation so vapid could only have had value if the original system had been continued, but as soon as the new company started out to do a legitimate organ business, the trade-mark not only became useless, but acted as a permanent menace to success.

The blunder may yet be counteracted if the company changes its name. The plant in Washington is good, the factory practically arranged, and facilities for receiving and shipping materials and instruments excellent. But the name must be changed.

The end has now been virtually reached. In our efforts to expose the illegitimate methods adopted by Beatty, we secured the advice and assistance in the shape of news of many firms and gentlemen in the trade. We acknowledge hereby the kindness shown toward us and to the music trade in the splendid work done, with the aid of THE MUSICAL COURIER, in destroying that canker of the organ trade. The company that succeeded Beatty had too much of a load to carry; it was impossible to continue under the circumstances; with the disappearance of the name of Beatty from the list of names in the music trade a better day begins to dawn. While we congratulate the trade on this final result, we couple our congratulations with the hope that no Beatty or any of his kind will ever infest the music trade again.

W. R. H. asks the *Scientific American* for the best method for polishing furniture made of open-grained wood. A furniture polish which has been recently recommended is prepared as follows: Melt three or four pieces of sandarac, each of the size of a walnut; add one pint of boiled oil, and boil together for an hour. While cooling, add one drachm of Venice turpentine, and if too thick, a little oil of turpentine also. Apply this all over the furniture, and after some hours rub it off; rub the furniture daily, without applying fresh varnish, except about once in two months. Water does not injure this polish, and any stain or scratch may again be covered, which cannot be done with French polish.

More About the Swindler.

DURING the last days of October, the same man who has been successfully swindling the retail piano dealers in this and adjoining States, called at Messrs. J. & C. Fischer and asked to be shown several pianos as he wanted to select one to send to his sister in or near Ithaca. In course of the conversation it was told to him that Mr. A. Mahan, of Cortland, N. Y., was selling the Fischer piano in that section. The man finally decided to write to his sister or relative and after receiving courteous attention as well as letter-paper and an envelope and a seat at the desk, he said that it might be well for the firm to write to her also. He gave her address as Ithaca.

In accordance with his plan he kept the letter-paper and envelope. The letter written by the Fischers was returned by the post-office authorities as no one by the name indicated by the swindler resided there, and about the same time the following letter was received by Messrs. Fischer from Mr. Mahan:

CORTLAND, N. Y., December 12, 1884.

Messrs. J. & C. Fischer:

GENTLEMEN—I inclose a letter which came something over a month ago. I have quite a curiosity to know if it was really sent by your house or not, for I doubt it. The letter has never been called for.

Yours,

A. MAHAN.

The letter inclosed in Mr. Mahan's was then opened. It was a Fischer envelope, written on the letter-paper of the firm, and it read as follows:

NEW YORK, November 1, 1884.

S. C. Bright, General Agent:

DEAR SIR—Mr. A. Mahan is our agent in Cortland, and a fine man he is. You can talk with him in regards to the putting on agents as you have arranged with other agents on the road. Go from there to Buffalo, then to Cleveland, Ohio. Letter at Cleveland. Inclosed find your check for one hundred dollars, which Mr. Mahan will kindly cash for you or identify you as our agent at bank. Don't hurry until after election.

Respectfully yours,

J. & C. FISCHER,
Piano Manufacturers.

We do not think, had the swindler called upon Mr. Mahan and read such a stupid forgery, that he would have impressed that gentleman sufficiently to get the one hundred dollars. The forged check inclosed within the forged letter read:

No. 8642.

New York, Nov. 1, 1884.

EAST RIVER NATIONAL BANK

Pay to the Order of *S. C. Bright, Genl. Agent,*
In Currency, *One Hundred* Dollars.

J. & C. Fischer, Piano Manufacturers,
\$ *100.00*
No. 415 to 429 W. 28th St., New York.

This forgery is exactly similar to the others. The peculiarity is the addition of the words "piano manufacturers" under the signature of the firm. The check he passed on Wood Brothers of Pittsfield, of \$65, with the signature of Guild, Church & Co., of Boston, had the same words added. Genuine checks are not signed in that manner, and the object of the swindler is to impress the dealer, but this very method of signing checks ought to disclose the swindle at once. We must admit that we can hardly understand how it is possible for such a bungling swindler to continue to mulct the retail piano trade, as he has now done for months past.

He is probably in the West now, operating with Chicago or Cincinnati as his base. The following postal card has recently been issued by Mr. S. D. Roberson, of South Bend, Ind.:

SOUTH BEND, IND., December 12, 1884.

DEAR SIR: December 7th a letter addressed to J. S. Tracy, General Agent, care S. D. Roberson, South Bend, Ind., was received here. The following day a man about six feet high, thirty-five to forty-eight years old, very fluent address, called at the store, introduced himself, asked if a letter addressed to Tracy had been received. The letter was handed him bearing W. W. Kimball and Co.'s card and postmarked Chicago; he said he was the Company's General Agent, opened the letter, read it out so Roberson could hear it. It was signed by the said Company, as was supposed, also a check for \$100 was in the letter, he then went to the telegraph office, asked for a message, one being handed him that was also dated that morning in Chicago with W. W. Kimball & Co.'s name signed, telling him to go to Adrian at once to look after an important matter, then he asked Roberson to identify him so he could get the cash on the check, which was done. The next day Roberson went to Chicago and found out it was a bogus check and the Company entirely ignorant of any such man. I will pay \$100 for his arrest and conviction. I send

you this card hoping you will be able to post your agents, so they will be ready for him.

Yours respectfully,

S. D. ROBERSON.

It is to be regretted that the swindler did not call on Mr. Mahan. We think Mr. Mahan would have made short work of him. Next!

Hexagon Music-Wire.

MR. ALFRED DOLGE will soon have in stock a new wire for covered strings, samples of which we have recently examined, which will materially add to the sonority and stability of covered music-wire.

It is well known to all piano makers and to tuners that the covered wires, especially after usage, get loose, thereby producing a "tubby" instead of a sonorous tone. In order to avoid this, the string-coverer flattens the end of the inner wire before beginning to wind upon it. This, however, does not seem to remedy the evil; in fact, the outer wire is frequently cut by the sharp edges produced by flattening, and thus the very result which should be obviated is facilitated.

The hexagon music-wire does away with all these faults. As its title indicates, it has six edges, none of them very sharp, and in covering it those edges hold the outer wire firmly in place; friction is reduced and the wire is stable. There must result an improvement in the character of the tone produced from a covered string with those advantages just described, and from what we glean from German trade papers the new wire seems to be a success.

Its merits will be more thoroughly known after its use by manufacturers in this country.

Pittsburg Trade.

DURING September, October and November H. Kleber & Brother sold a remarkably large number of pianos. There is a regular demand for Steinway pianos in this city, and as the Klebers have the agency they have a regular source of income from these instruments. H. Kleber & Brother also sell the Hallett & Cumston, Emerson, Gabler, McCammon

and "Opera" pianos, made by Peek & Son; also the Burdett and Bay State organ and Martin's guitars.

Samuel Hamilton is Decker Brothers' agent. These pianos have a remarkable reputation in Pittsburg and vicinity. The Estey organs are the leading organs with Mr. Hamilton.

The Wilcox & White Organ Company's branch here is a success. The pianos sold in Pittsburg by this company are the Hallett & Davis, the Hazelton, the Mathushek, the Vose and Grovesteen & Fuller pianos.

Lechner & Schoenberger are very energetic in placing the Kranich & Bach pianos and those of the New England Piano Company. The Mason & Hamlin and the York Cottage organs are sold by this firm.

Knacke & Co. have a large assortment of sheet music, but are hampered considerably by the cheap editions. This has been quite a serious matter with this firm. Mr. Knacke is an invalid at present.

As you have given the latest news about Mellor, Hoene & Henricks, it is not essential to repeat it here.

VINCIO.

Samuel Pierce's Manufactory.

THE largest manufactory of organ pipes made either of metal or of wood, of pipe-organ actions and wires, &c., and other articles used in the construction of pipe organs, in this country, is located in Reading, Mass., and was established by Mr. Samuel Pierce in 1847.

The year now closing has been the busiest in the history of the house, voiced work having had a special call. Among the orders on the books is one for fifty stops of voiced pipes to go to South America. Orders are on the books from all sections of country, some from Manitoba and the Pacific coast and others from Chili and Brazil. The front pipe decorating department has proved a great success with Mr. Pierce. A competent artist who has made this kind of work a study is in charge, and builders and church committees are everywhere pleased with the work sent out by Mr. Pierce.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

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HIGHEST STANDARD OF EXCELLENCE. LOWEST POSSIBLE PRICES.

Correspondence solicited. Agents wanted everywhere.

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MUNROE PATENT ORGAN REED,

And Dealers in all kinds of Organ Material,

No. 25 UNION STREET, WORCESTER, MASS.

GEORGE BOTHNER,

Manufacturer of Pianoforte Actions,

NEW FACTORY, 135 and 137 CHRISTIE STREET, NEW YORK.

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UNEXCELLED IN
BEAUTY OF TONE, ELEGANCE OF FINISH
—AND—
Thoroughness of Construction.

Sold by responsible dealers throughout the United States. Active Agents wanted for unoccupied territory. Strict protection guaranteed.

Warerooms: 597 WASHINGTON ST., BOSTON.

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BROTHERS'**

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PIANOS

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THE WILCOX & WHITE ORGANS

Are Manufactured with an advantage of OVER THIRTY YEARS' experience in the business, and are the very best that can be produced.

OVER EIGHTY DIFFERENT STYLES.

Send for Illustrated Catalogue.

WILCOX & WHITE ORGAN CO., Meriden, Conn.

HALLET & DAVIS CO.'S PIANOS.

GRAND, SQUARE and UPRIGHT.

Indorsed by Liszt, Gottschalk, Wehli, Bendel, Strauss, Saro Abt, Paulus, Titiens, Heilbron and Germany's Greatest Masters.

WAREROOMS: 436 Washington Street, Boston; 44 East Fourteenth Street, New York; 1117 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C. State and Adams Streets, Chicago; Market and Powell Streets, San Francisco, Cal. FACTORY: Boston, Mass.

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TONE & DURABILITY

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GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREROOMS:

415, 417, 419, 421, 423, 425 & 427 W. 28th Street, New York.



60,000

NOW IN USE!

The Patent "Spohr" Chin-Holder.

VIOLINISTS will be glad to learn that a new chin-holder has been invented which possesses many advantages for the player. It is appropriately called the "Spohr," its principal feature being that it can be fixed immediately over the tail-piece of the instrument, which position Spohr advocated as the correct place for fitting the violin holder. In fact, so important did this great authority think of this central hold on the instrument, that in his work on the violin he wrote a long paragraph on the subject, and illustrated where it should be fixed, and how it should be made. Any violinist who adopts the "Spohr" holder will soon discover that he has increased command over the instrument, and can descend from the higher to the lower positions with much greater dexterity and certainty than was possible without it. This new holder is also adjustable, a slotted plate which is attached to the part coming in contact with the chin, admitting of some three-quarters of an inch raising or lowering from the belly, so that a violin with the thinnest of ribs can be made up to the thickness of a full-sized viola. The result is, that the back of the violin can rest well on the shoulder, and yet the head be kept perfectly erect. The holder is neat in appearance, moderate in price, and is said to be the best thing of

the kind ever invented. Messrs. Jenour Brothers, 49 Theobald's road, London, are the manufacturers.—*London Musical Standard.*

No Soul for Music.

THE other day a Rockland household was made proud and happy by the introduction of a cabinet organ. The mother could play a little, and as there was a "popular collection of music" included in the purchase, she lost no time in getting every note and stop into practice. The organ groaned and wheezed and complained with the most astonishing of music, night and day, day and night, for a week. Then one morning there was a knock at the door, and a little girl from the next house shrilly said:

"Please, marm, mother wants to know if you won't lend her your music book?"

This was a surprising request, inasmuch as the woman next door was known to be organless. After gasping once or twice, the amateur organist asked:

"What does she want of it?"

The child hadn't been loaded for this question, so she straightforwardly replied:

"I don't know, I'm sure, only I heard mother tell father that

if she had hold of the book for a day or two mebbe somebody could get a rest."

The woman softly shut the door in the little girl's face and went and carefully locked the cabinet organ with a brass key.—*Rockland Courier-Gazette.*

Exports and Imports—Port of New York.

Week ending October 17, 1884.

EXPORTS.

U. S. of Colombia.....	2 pianos.....	\$486
Bremen.....	26 organs.....	1,500
Liverpool.....	8 organs ..	600
".....	1 piano.....	200
Mexico.....	2 organs.....	114
Glasgow.....	4 ".....	297
Havre.....	1 piano.....	700

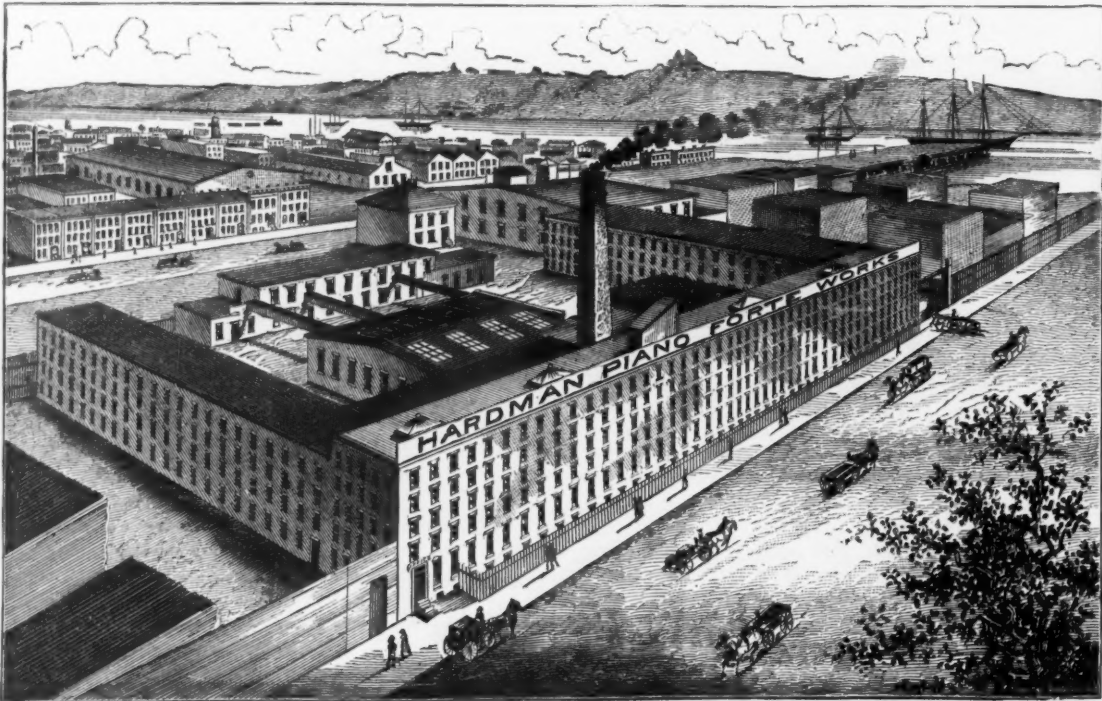
Total.....\$3,897

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Miscellaneous musical instruments, &c., 203 pkgs.\$23,727

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BRIGGS'S

OLD AND RELIABLE

PIANO STOOL

MANUFACTORY

PETERBORO, N. H.

Special Prices to the Trade.

PIANO STOOL WITH BACK.

The latest and most practical Novelty in this line.

What S. B. MILLS, the great Pianist, says about this Patent Stool:

New York, June 26, 1884.

Messrs. T. F. KRAEMER & CO., New York.

GENTS: Having seen and tried your adjustable Piano Stool with Back, I have much pleasure in testifying to the excellency and usefulness of the same. What I most particularly recommend is the support and portability of it. I think it will supersede all other Piano Stools. For those who practise much I think it is an absolute necessity.

S. B. MILLS.

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Fifth Avenue Cathedral, N. Y.
4 manuals; St. George's Ch.,
N. Y., 4; St. Paul's M. E. Ch.,
N. Y., 4; Fifth Avenue Pres.
Ch., N. Y., 3; Brooklyn Tab-
ernacle, 4; First Presbyterian,
Philadelphia, 3; Trinity Ch.,
San Francisco, 3; Christ Ch.,
New Orleans, 3; and Pitts-
burgh R. C. Cathedral, 4.



A New Manual of Harmony.

The material used in musical composition, by Percy Goetschius, instructor of composition in the Stuttgart Conservatory of Music, published in English at Stuttgart, Germany, and sold by G. Schirmer, No. 37 Union square, New York.

THIS treatise, arranged and edited according to teachings of Prof. Dr. Immanuel Faisst, Professor of Composition at the above Conservatory, is one of the few modern works on this subject which commend themselves at once because of their earnest spirit. It differs from other works principally in this that it does not cultivate the old and, apparently, everlasting

method of the setting of the upper voices to a given bass only, but gives the student a chance of harmonizing melodies besides. It also gives some useful hints in regard to figuration, and is valuable in the directions as to the requirements of rhythm. It abounds in copious and instructive examples, composed for this work and selected from compositions of acknowledged masters. The text is well rendered, although exception should be taken against the use of the word "steps" instead of "degree," when speaking of any particular tone of a scale, as it is also strange to say (in No. 185), when speaking of the chord of the *diminished seventh*, b, d, f, a flat that "its chief characteristic is the uniformity

of its contiguous intervals (three semitones), which though differing in denomination (two minor 3ds and an augmented 2d)," &c., since a flat is as well a minor 3d of f, as f and d, respectively, are minor 3ds of d and b.

As the book is well brought out and reasonable in price, it should find many friends. Young composers, however, will do well to follow the author's advice (given in Appendix F) regarding the too liberal use of eccentric and complex harmonies.—

C. C. MILLER,
Author of Tables for Writing Harmonic Exercises and translator of S. S. Sechtes "Fundamental Harmonies"

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PARIS EXPOSITION, 1878—Diploma of Honor.
SYDNEY INTERNATIONAL EXHIBITION, 1879—1880—First and Special Degree of Merit; also Second Degree of Merit.
MELBOURNE INTERNATIONAL EXHIBITION, 1880—1881—Four First Orders of Merit, two Silver and two Bronze Medals.
ATLANTA INTERNATIONAL COTTON EXPOSITION, 1881—Highest Award.

AWARDS
— FOR —
Publications, Printing
— AND —
ART.

ADELAIDE EXHIBITION, 1881—Two Special First and two First Degrees of Merit, two Gold and two Silver Medals.
CINCINNATI INDUSTRIAL EXPOSITION, 1881—Highest Award.
CINCINNATI INDUSTRIAL EXPOSITION, 1882—Highest Award.
NEW ZEALAND INTERNATIONAL EXHIBITION, 1882—One Gold and three Silver Medals, Highest Awards.
CALCUTTA EXHIBITION, 1883—Silver Medal.

FINE CATALOGUE PRINTING A SPECIALTY

THE importance of fine work in the printing of Catalogues, Pamphlets, &c., cannot be too highly estimated. The character of a firm is always gauged by its products, and a house that sends out ill-printed catalogues or other advertisements of its business secures a reputation for cheapening its work. A little—very little—more money than is charged for poor work will pay for a well printed catalogue, artistic in all of its details. The Lockwood Press is noted for its first-class typographical work. Its presses are adapted to the finest class of work, and it has all the appointments of a fully equipped office. Circulars, Catalogues or Books accurately translated and printed in English, French, German, Spanish or Portuguese. Estimates furnished for good work, from the smallest circular to the finest catalogue or book.

LOWEST PRICES CONSISTENT WITH GOOD WORKMANSHIP.

The undersigned will also produce, in miniature or enlarged form, by the best process yet discovered, electrotype plates of woodcuts, price-lists, catalogues, &c., an ordinary proof-sheet being all that is necessary for their production.

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FINE JOB WORK.

BINDING.

ENGRAVING.

ELECTROTYPING.



—Baus is having a good Christmas trade.

—J. H. Snow is the agent of the New England piano for southern Alabama.

—Behning & Son sold six pianos at retail from Saturday afternoon to Monday evening.

—L. & A. Babcock, Norwich, N. Y., are adding a sixty-foot extension to their wareroom.

—Mr. Otto Wessell, of Wessell, Nickel & Gross, has fully recovered from his recent illness.

—The Clough & Warren Organ Company of Detroit, Mich., are doing a large retail piano trade.

—R. H. Rodda, of the Chicago branch of the Sterling Organ Company, is in town for the holidays.

—Philip Werlein, of New Orleans, has arranged to make a large exhibit of the Mathushek pianos.

—Wm. Wander, of Hartford, Conn., purchased ten Steinway pianos and five Fischer pianos last week in person.

—Mr. Archibald Ramsden, of "vocalion" fame, left for England last Wednesday, to be absent six or eight weeks.

—Mr. Charles Decker, of Decker Brothers, may visit the New Orleans Exposition after his sojourn in Nassau, New Providence.

—Conover Brothers have rented and fitted up the front room of No. 105 East Fourteenth street, next to Steinway Hall, for a piano wareroom.

—Mr. A. Webber, formerly for eight years with the New York branch of Wm. Knabe & Co., has been engaged by Behr Brothers & Co. from January 1.

—Cincinnati trade has been languishing. John Church & Co., who are making the "Everett" piano in Boston, are pushing that instrument in preference to any other they are selling.

—Some of the Boston papers say that Vose & Sons have been turning out fifty pianos per week right along. There is no doubt that they have manufacturing facilities to turn out that many.

—Twitchell, the Chicago agent of C. C. Briggs & Co., who has sold a very large number of these pianos, says he never hears any complaints about the instruments no matter how long they may be in use.

—Swan & Co., of Richmond, Ind., are the agents of the Chase piano, made in that city; the Sohmer piano, and Peek & Son's Opera piano. The firm also controls the Bay State organ, manufactured by C. B. Hunt & Co., Boston.

—Considerable interest has been manifested by the musical profession in the late inventions used in the Hallet & Davis pianos—their patent agraffe bridge in place of the old pin bridge. This ingenious arrangement removes the pressure from the bridge, and practically suspends the sounding board, between brass bearings, that can never vary; and experts have proven that a piano with this invention will retain the same pure quality of tone even after twenty years of use. Hallet & Davis own and will use this patent exclusively in pianos of their manufacture. Musicians and others interested in the advancement of musical science can test the practical value of this improvement at the warerooms, 167 Tremont street, Boston.

—Mr. De Volney Everett, traveling for the New England Piano Company, returned yesterday from a twelve weeks' trip through the South and Southwest.

—Charles M. Stieff, of Baltimore, will exhibit his square, upright and grand pianos at New Orleans. The firm has secured possession of the oldest piano in the country, and will exhibit the same.

—Sohmer & Co., who enjoyed several calls from Greener's lawyer and a threat of a lawsuit, have not seen him since they told him to proceed according to law, neither have they been served with a summons.

—The appreciation of the merits of the Hardman piano is growing more every day. Mrs. George W. Childs, wife of the editor of the *Philadelphia Ledger*, has just purchased an elegant upright Hardman from Dutton & Co.

—There is not a piano-case manufactory in the United States that enjoys the reputation which C. S. Stone, of Erving, Mass., now has for excellent workmanship and first-class material. The cases made by Stone give thorough satisfaction.

—Mr. J. Burns Brown has purchased the piano business of Charles J. Betts, at No. 8 Union square, and will take possession on January 1. Mr. Betts has occupied the present stand for nine years and will retire from business entirely.

—The following patents were recorded last week:
 Music, machine for creasing sheet, J. Morgan..... 308,624
 Musical instruments, music roller for mechanical, J. Maxfield..... 308,619
 Opera chair, J. Du Bois..... 308,656
 Opera chair, Rafferty & Borden..... 308,700

—T. F. Kraemer & Co., of 103 East Fourteenth street, are the agents of Lochmann's self-acting drawing-room and garden fountains, air-revivers, flower tables and aquariums. The firm also sells piano covers of every describable pattern, flags and banners for musical and other societies, piano stools at all prices, music racks, artists' busts and orchestra and conductor stands.

—That is a very large and effective catalogue that the Field-French Piano and Organ Company, of St. Louis and Nashville, are sending out in large quantities all over the South and Southwest. It comprises thirty-six pages, and starts out with a description of the Chickering pianos, followed by a list of the styles of the Hardman piano, then the New England piano, the Standard organ and the Delaware portable pipe organ.

—Messrs. Chickering & Sons will have on exhibition and sale at their warerooms, 152 Tremont street, Boston, for one week, beginning to-morrow, two very fine mahogany upright pianofortes. They are very original in design, highly carved and ornamented, as well as being fine instruments in tone, touch and workmanship. At the great exhibitions in London in 1851, in Paris in 1867, Chili in 1875, Philadelphia in 1876, and at Sydney, N. S. W., in 1879, the Chickering pianos were awarded first prizes. Also at Cork, Ireland, 1883, and London, 1884. And this year at the late exhibition of the Charitable Mechanics' Association, held in Boston, they received the first gold medal.

—If the party who sent us the trade communication from Danville, Va., and marked it "confidential," will permit us to print it, together with everything else contained in his letter, we will do so without mentioning his name. We have no preferences in the questions pertaining to the controversy at present going on among several piano agents in that section of Virginia. Neither will we print anonymous communications that emanate from one party or the other. If we can mention names of either party, and circumstances and etceteras, we will go ahead. Otherwise, we do not propose to make use of any communication which will be detrimental to one party or the other.

New Orleans Exposition.

LETTER I.

December 17, 1884.

CONFUSION reigns supreme in every department of the Exposition, and notwithstanding the great labor performed for months, it will be difficult to get order out of the present chaos under another month's time. It is therefore impossible to give any estimate of the extent of the musical exhibit which is, from what I glean, to be a prominent feature. At present writing, nineteen-twentieths of the goods are in packing-cases and in transit.

All the firms in the music trade here are taking deep interest in the Exposition, and they recognize that with it begins a new era in the commercial history of the city.

To all appearance, there will be a very large display of musical instruments, which I will describe in detail in subsequent letters.

Mr. Louis Grunewald will display the Steinway pianos and the Knabe pianos, both, however, *hors de concours*. He will also exhibit the Pleyel (Paris) piano, and give a very effective exhibit of the Sohmer pianos. Behr Brothers & Co.'s pianos are also controlled by Mr. Grunewald, but I think it is not yet certain whether they will be exhibited. The Pleyel piano, which Mr. Grunewald has been selling here for years, is made by the successors of Ignace Pleyel, who established the factory in Paris in 1817. About one dozen J. & C. Fischer pianos will be included in Mr. Grunewald's display, which will be in charge of Mr. C. H. Richter and Mr. Henry Elder, both of whom are in the employ of the firm. The other assistants are Mr. W. N. Grunewald, the son, and Mr. J. Flanner, the son-in-law of Mr. Grunewald. Mr. J. W. H. Eckert has charge of the sheet music department. He is organist of St. Paul's Church. Mr. Emile Baumgarten is also in that department. The correspondence is in charge of Mr. A. Pollatsek, who is in every way competent to fill the bill.

Mr. Philip Werlein has taken a lively interest in the exposition. His large establishment is crowded with all kinds of musical merchandise. The Chickering and the Weber pianos and those of the Mathushek Piano Manufacturing Company are sold by him. He has the agency of the Palace organ. Mr. Werlein is a highly-respected merchant whose prosperity is fully deserved.

Mr. John Schwab, 914 Magazine street, will exhibit Dyer & Hughes organs and the Connor piano.

Junius Hart handles the Emerson.

The pipe organ made by Picher of this city is not yet finished.

The chime of bells (fifteen, register of one and one-fifth octaves with flat seventh, sharp fourth and sharp eleventh) weigh some 22,000 pounds; the largest 4,200 and the smallest 200. They are mounted in the principal tower of the grand entrance to the main building and are under the management of Professor Widows and are somewhat second-rate in tone. Rex.

Cable Pianos.

THE Boston *Herald* contains the following advertisement:

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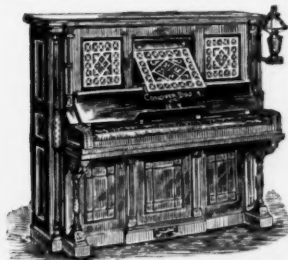
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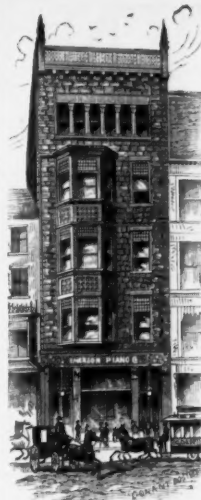
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and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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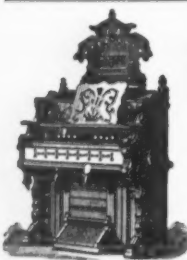
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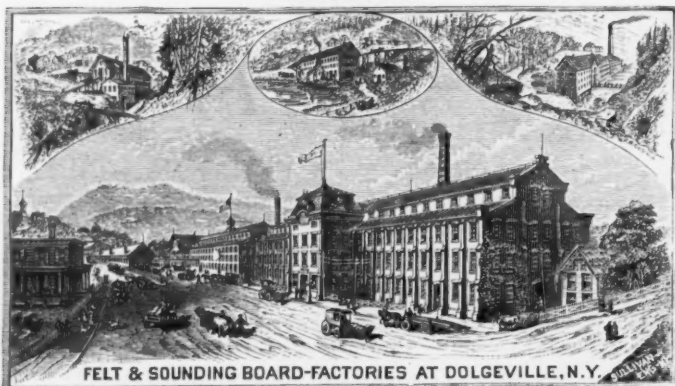
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